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THE QUEER ISSUE:

Ready to settle down?

Hell, no! Same-sex marriage may be legal, but our outlaw past still seduces. Homocore punks, riot grrl art, the clone revival, a gay pornocopia, and more. Plus: Charo's cuchi-cuchi and scandalous Pride events p16



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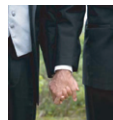
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Want to define love, commitment, family, and sexual merrymaking on your own terms? Honey, that's so last century.

EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

The *San Francisco Chronicle* has suddenly discovered that the middle class is leaving San Francisco.

Staff writer James Temple broke the news on the front page of the Sunday, June 23 paper with a lead sentence that boggles the mind in its insight and news value: "The number of low- and middle-income residents in San Francisco is shrinking as the wealthy population swells, a trend most experts attribute to the city's exorbitant housing costs."

I don't want to downplay the importance of this story. It could have (and should have) been written a decade ago, when Willie Brown was mayor and city planning policy, combined with the dot-com boom, started San Francisco on the path toward becoming the first fully gentrified big city in America. And I'm always frustrated when a daily newspaper reports after the fact on something that could have been prevented, or at least slowed, back when the story first became a story.

But the news is still news today, and the fact that the *Chronicle* has facts and figures and demographers denouncing and community leaders deploring means the problem will be getting some additional attention this fall. That matters, because this November, the future of San Francisco will again be on the line.

And that could be a very good thing.

Calvin Welch, who has been fighting for a progressive city longer than many of today's activists have been alive, remembers the summer 1972 state ballot: "You had George McGovern. You had the Coastal Commission [Act]. You had the farm-workers [labor law]. You had marijuana [decriminalization]. And you had every constituency on the left coming out to vote for them all. And they all won."

This fall in San Francisco we will have perhaps an even greater perfect storm: a proposed rebuild of SF General Hospital, which is a huge priority for organized labor. A housing justice measure that sets aside money for affordable housing (and could help address the single biggest issue in the

CONTINUES ON PAGE 7 >>

THIS MODERN WORLD

by TOM TOMORROW

A FEW RECENT EXAMPLES OF AWESOMELY NON-RACIST POLITICAL DISCOURSE

WHEN TALK RADIO HOSTS DRAW PARALLELS BETWEEN THE MIDWESTERN FLOODS AND HURRICANE KATRINA-- YOU DIDN'T SEE **MIDWESTERNERS** WHINING FOR HELP, THE WAY THOSE PEOPLE IN **NEW ORLEANS** DID!

WHATEVER COLOR THEY WERE. I DIDN'T EVEN NOTICE!

--THEY'RE SIMPLY MAKING AN INTERESTING **OBSERVATION**--WHICH HAS **NOTHING** TO DO WITH **RACE**!

WHEN FOX NEWS USES A SLANG TERM SYNONYMOUS WITH "UNWED MOTHER" IN REFERENCE TO MICHELLE OBAMA--

OBAMA'S BABY MAMA

--IT'S NOTHING MORE THAN A SLY POP CULTURAL **REFERENCE**--WITH **NO RACISM INVOLVED**!

WHEN FOX ANCHORS SPECULATE ABOUT THE POSSIBLE MEANING OF AN INNOCUOUS HAND GESTURE-- WAS IT A **TERRORIST FIST JAB**?

A GANG SIGN? A SYMBOLIC REPRESENTATION OF THEIR **SECRET HATRED** FOR **WHITE PEOPLE**?

--THEY'RE ONLY DOING THEIR **JOB** AS THOROUGH, RESPONSIBLE, NON-RACIST **JOURNALISTS**!

WHEN A VENDOR AT THE TEXAS GOP CONVENTION SELLS THESE BUTTONS ALL WEEKEND--

If Obama is President... will we still call it The White House?

--WELL, IT'S JUST A HARMLESS POST-RACIAL JOKE AND **LIBERALS** ARE THE **REAL** RACISTS. OR, UM, SOMETHING.

NO DOUBT **ABOUT IT**--WE LIVE IN AN **AWESOMELY** COLORBLIND SOCIETY! I BELIEVE WE SHOULD JUDGE OBAMA AND HIS WIFE BY THE **CONTENT** OF THEIR **CHARACTER**!*

FOR INSTANCE-- DOES MICHELLE HATE "WHITEY" OR **NOT**? AND WHAT'S UP WITH THAT **TERRORIST FIST JAB**?

INQUIRING NON-RACIST MINDS WANT TO **KNOW**!

*THE RIGHT'S FAVORITE M.L.K. QUOTE!

Down with legitimacy

OPINION We all remember Gavin Newsom's stunt four years ago, when he emerged from a tight election race against Matt Gonzalez and promptly "legalized" gay marriage, sending his approval ratings soaring and guaranteeing him a second term. Back then 80-somethings Del Martin and Phyllis Lyon became the first smiling gay couple to marry in honor of La Newsom, before then a politician known mostly for cynical, anti-poor rhetoric (remember "Care Not Cash"?).

Now that the California Supreme Court has struck down the ban on same-sex marriage, everywhere we hear of couples who've been together 10, 20, or 30 years (or six months) rushing to tie the knot and proclaim: "finally ... it's ... legitimate!" It's hard to imagine a more wholehearted rejection of queer struggles to create defiant ways of living and loving, lusting for and caring for one another — methods not dependent on inclusion in the dominant institutions of straight privilege.

Gay marriage proponents now declare that finally gays and lesbians

are "full citizens" — as opposed to half-citizens, one imagines, or — gasp — non-citizens! As Immigration and Customs Enforcement conducts the biggest raids in history, the gay establishment celebrates its newfound legitimacy. Sure, for a few of the most privileged, the right to get gay married might be the last thing standing in the way of full citizenship. But there are certainly a legion of impediments for the rest of us.

Let's step back for a moment and imagine what it means to be a full citizen of the foremost colonial power, bent on bombing rogue states to smithereens, exploiting the world's resources, and ensuring the downfall of the planet. As same-sex marriage fetishists rush to stake their claim to straight privilege, who gets left behind? Oh, right — anyone who doesn't want to follow an outdated, tacky, oppressive model of long-term monogamy sanctioned by a state seal.

Want health care? Get married (to someone with a good health plan). Need a place to live? Better get working on a spouse with a house. Need to visit your friend in the hospital?

Forget it (unless you're ready and able to tie the knot). Need to stay in this country, but you're about to get deported? Should've gotten married while you had the chance!

Want to define love, commitment, family, and sexual merrymaking on your own terms? Honey, that's so last century — this year it's all about matching platinum Tiffany wedding bands, the Macy's bridal registry, and a prime spot on the Bechtel float in the Pride parade — now that's progress!

While San Francisco has a long history of sheltering dissident queer cultures of incendiary splendor, the rush for status within the status quo threatens to delegitimize everyone who isn't ready for the *Leave It to Beaver* lifestyle. **SFBG**

Mattilda Bernstein Sycamore
Mattilda Bernstein Sycamore (mattildabernsteinsycamore.com) is most recently the editor of an expanded second edition of That's Revolting! Queer Strategies for Resisting Assimilation (Soft Skull Press, 2007). Her new novel, So Many Ways to Sleep Badly, will tantalize you this fall.

Newsom's backwards budget

EDITORIAL The San Francisco city employee union that represents front-line workers has come up with a remarkable document. It's an analysis by the city controller, requested through the office of Sup. Aaron Peskin, that shows how many jobs have been added or cut in the past 10 years, broken down by bargaining group.

Since almost all San Francisco employees, including managers, are unionized, and different categories of workers have different unions, the analysis paints a clear picture of where hiring has taken place and where job cuts have hit hardest. It is, in many ways, a snapshot of the budget priorities of Mayor Gavin Newsom. And as Sarah Phelan reported this week on sfbg.com, here's what it shows:

As direct public services have been hacked up and eliminated, as homeless shelters close and nursing services for elderly shut-ins vanish, the city has hired a whole lot of new high-paid managers.

In fact, in the past decade, the city has added 334 high-level jobs, paying an average of \$140,000 a year. That's a 45 percent jump. Under Newsom's administration, during tough budget times, 166 new managers have been added. In this year's budget alone, Newsom is calling for 52 new managers.

Professional and technical jobs increased by 781 positions, a 23 percent rise.

Front-line jobs, on the other hand, have grown by less than 10 percent.

Of course, the city needs managers and technical staff. Some of the new positions are entirely legitimate and justified. But these high-level jobs are also where political cronies are placed, and management jobs in this city have always had a political patronage element. And when the budget is deeply in the

CONTINUES ON PAGE 6 >>

| | | | | | |
|--------------|--------------------|----------|---------------|-----------------|-------------------|
| EDITORIALS 5 | NEWS + CULTURE 11 | PICKS 26 | VISUAL ART 49 | FOOD + DRINK 57 | CLASSIFIEDS 66 |
| LETTERS 7 | TECHSPLOITATION 25 | MUSIC 32 | STAGE 52 | FILM 60 | ALT.SEX.COLUMN 73 |

BUDGET

CONT>>

red, it doesn't make sense to lay off the people who are doing the day-to-day work and hire more people to supervise a reduced staff.

Let's look at the numbers. The total tab for new managers amounts to about \$46 million a year. The increase — just the increase — in management positions in this year's budget would total \$7.8 million. That would save a lot of services: Newsom shut down Buster's Place, the city's

only 24-hour drop-in center for the homeless, to save \$300,000. Keeping public health nurses to serve sick seniors would cost only a few hundred thousand more.

The daily newspapers have ignored this story so far, but it's the blockbuster of the budget season. It shows where the mayor puts his priorities, what he really cares about. He's got exotic positions like a director of sustainability, in his own office — which is a wonderful idea, but with a budget deficit of more than \$300 million, is it really worth \$160,000 a year? (Don't we already have a Department of the

Environment?) He's got people out at the airport who collect six-figure salaries and do very little visible work. And yet he can't manage to keep basic services for the needy — services that can make the difference between life and death on the streets — from vanishing in a whirlpool of red ink.

Peskin has made some noise about cutting high-end jobs instead of rank-and-file positions, but with the budget coming to a head soon, that ought to be one of the top priorities. In fact, the board's Budget Committee ought to issue a challenge to the mayor: before

another homeless program is cut, before another public health service is eliminated, before another city agency that does on-the-ground work to help low-income people is gutted, Newsom should demonstrate, job by job, why so many \$140,000-a-year positions are critical to the city.

The other glaring problem with the budget is that it includes no plans for increased revenue.

Newsom is happy to blame Gov. Arnold Schwarzenegger for terminating aid to cities, but let's face it: with Republicans in Sacramento and Washington DC,

San Francisco is going to have to solve most of its problems on its own. This is nothing new; Newsom should hardly be shocked by it.

If the mayor wants his budget to be taken seriously, he should immediately announce that he's supporting Peskin's two revenue-generating measures on the November ballot and do all that he can to help them pass. Then he can add another \$50 million or so to his budget, based on the projected revenue, and save a lot of crucial services that are now facing the ax. **SFBG**

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LETTERS

WHAT ST. ANTHONY'S CUTS MEAN

I have been a client at St. Anthony's Senior Outreach Services for 10 years. During that time the personnel of Senior Outreach have materially and spiritually enriched my life. I live with ALS (Lou Gehrig's disease). My social worker arranged for me to get a power wheelchair and a hospital bed. Both have greatly improved the quality of my life and general health. Getting both items required detailed and difficult negotiations with MediCal.

I am very sure there are many other seniors who have benefited from the hard work and dedication of the social workers at Senior Outreach. The impending closure of the department will, I fear, have a very adverse effect on the health and welfare of seniors living in the central city area.

The most severe consequence of the closing for me will be the loss of a most important source of psychological and spiritual support. The negative consequences of such a loss are impossible to predict. However, the inevitable instability forced into my life situation can only have unfortunate results.

Paul W. Bloom
San Francisco

PELOSI'S PRIMARY FOE

What's the matter with you people, not endorsing Shirley Golub in her run against the spineless Nancy Pelosi in District 8(Endorsements, 5/28/08)? Are you as cowardly as Pelosi herself? When the White House is occupied by war criminals and we have a real chance to do something about it, why does the *Guardian* sit on its hands?

Sure, you can endorse Cindy Sheehan for the general election, but wouldn't it have made a stronger statement (not mention been more fun) to take Pelosi down in the primary? And even if a primary take-down was impossible, don't you think the publicity you would have given Golub might have gotten a few people out there to wake up?

Tracey Y. Queripel
San Francisco

NO FREE PASSES

I heard on the afternoon news that Congress overwhelmingly supported legislation exempting the telecom industry from any liability for illegal surveillance of private citizens' communications records. While Speaker Nancy Pelosi is smoothing the road for George W. Bush and blocking change for Barack Obama, perhaps she could railroad through legisla-

tion guaranteeing that Bush, Cheney, Rumsfeld, et al. forever be held harmless for their many acts of treason the past eight years.

Telecom companies, after energy, insurance, and finance firms, are about the biggest political spenders on the planet and have gotten what they want from both parties.

Most Americans want the deception and disgraceful demagoguery of the Bush administration gone from the stage, as do the vast majority of human beings from every other nation on earth, yet the democratic congressional leadership keeps proping up Bush and Cheney as they give telecom, Big Oil, defense contractors, and money changers anything and everything they want.

Change is in the air, and I believe change includes dispatching tired, sycophantic politicians who serve themselves and the special interests that lobby and enrich them. My fervent hope is that Barack Obama will sweep this muck up and start rebuilding the Democratic Party the same way Franklin Roosevelt, John Kennedy, and Bill Clinton did in their respective times in history. No more free passes for traitors and criminals.

Stu Smith
San Francisco

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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EDITOR'S NOTES

CONT.>>

city, something even the *Chronicle* now puts on page 1). A green energy and public power measure (which would shift energy policy toward renewables and bring in millions of dollars). Two new revenue measures that tax the wealthy. Six seats on the Board of Supervisors, including three swing districts that will determine whether the progressive majority that has controlled the board since 2000 will remain intact. And all of that will happen in the context of the Obama campaign and a massive statewide mobilization to protect same-sex marriage.

We are a fractious crew, the San Francisco left, but if we can come together this fall, share resources, and run some sort of large coalition campaign for progressive values, this could be an election for the ages. **SFBG**

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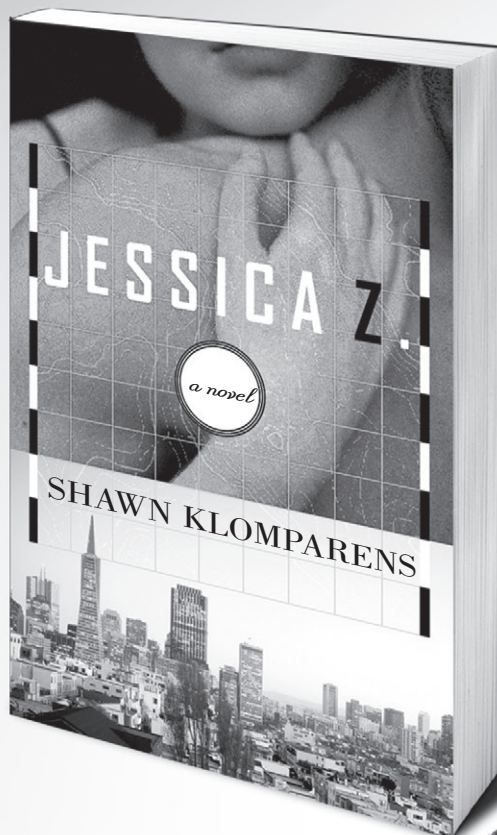
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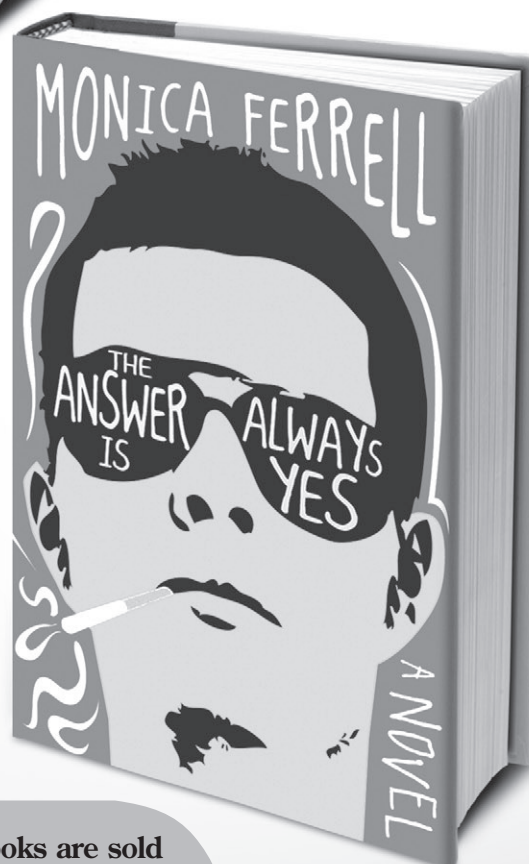
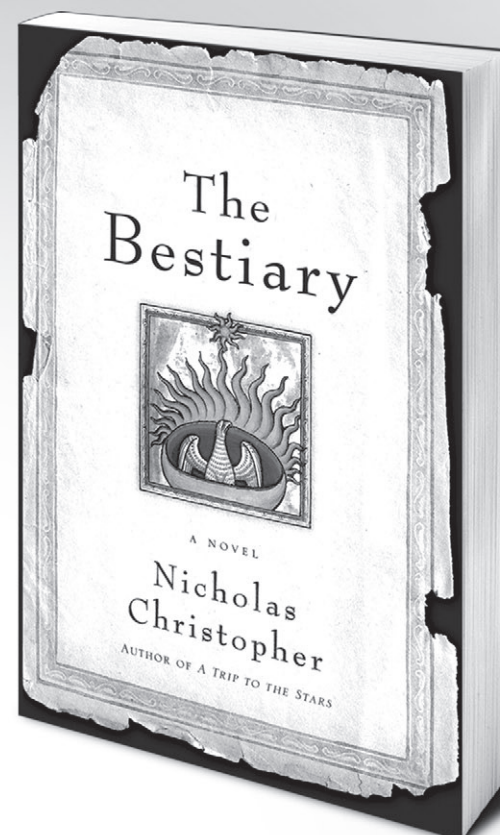
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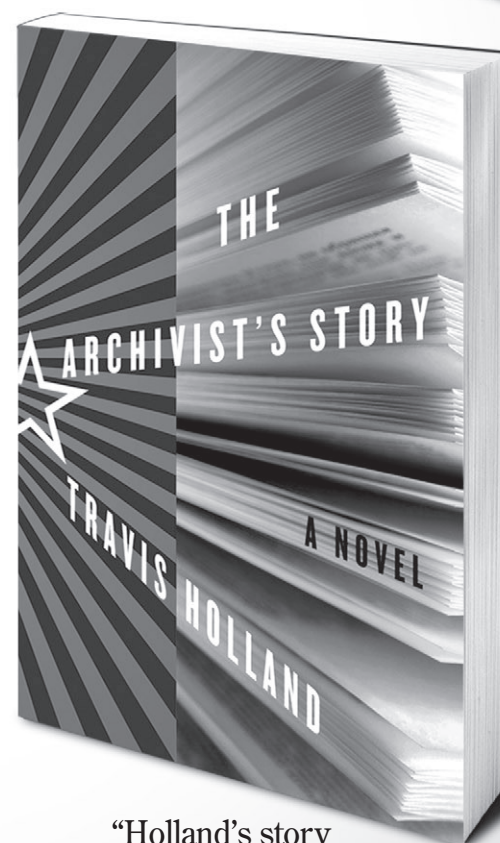


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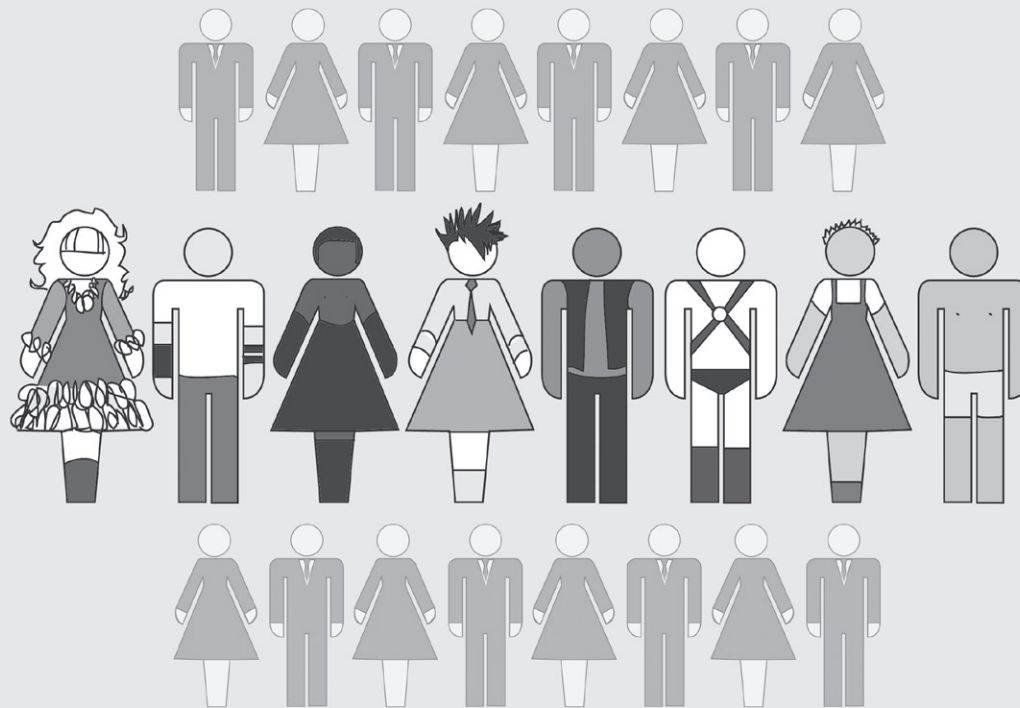
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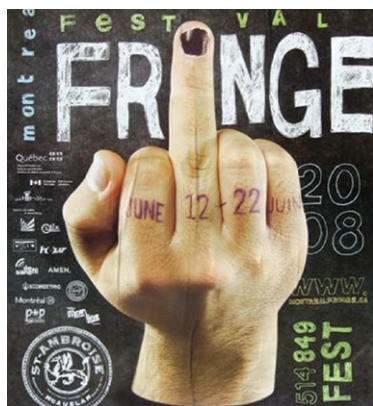
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IN THE BLOGS

Politics Steven T. Jones at the Towards Carfree Cities conference, Newsom's manager overload
Guardian's SF Juneteenth pics, Michael the Boxer cuts hair, five stories sportscasters missed
Noise Outside Lands lineup, Liz Phair returns, Jay Reatard
Pixel Vision Free glam lashings, George Carlin reflections, Montreal Fringe Fest

The commissioner's conflicts

Planning Commission member Michael Antonini lands in hot water over ethics rules

By G.W. Schulz
> gwschulz@sfbg.com

Before the June 5 special meeting of the San Francisco Planning Commission got underway, Michael Antonini had an announcement.

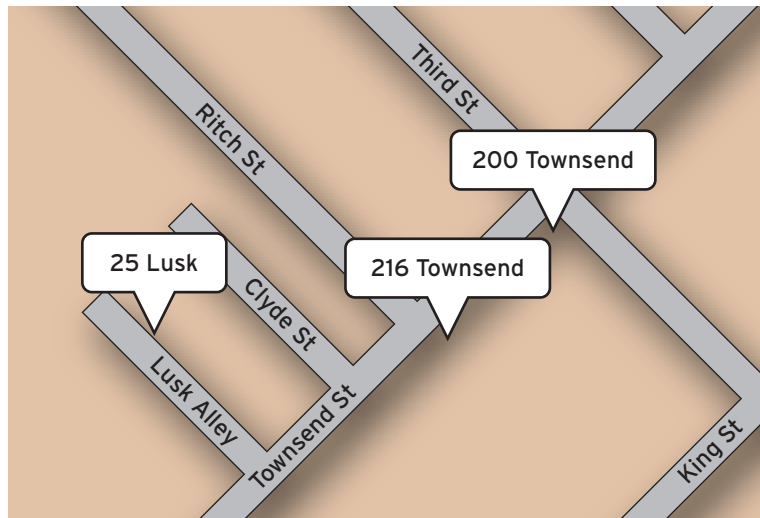
Dressed in a charcoal suit and red-checked tie, with his white hair combed back over his skull, the long-time commissioner disclosed that he was a part owner of a condominium in the eastern neighborhoods, where a years-long rezoning effort is nearly complete. That means Antonini is among the people who could benefit from increased land values due to zoning upgrades.

As a result, Antonini begrudgingly declared that he would have to recuse himself from hearings involving the eastern neighborhoods until the potential conflict is dealt with.

"Hopefully this can be resolved in the next few weeks and I'll be able to participate at later hearings," Antonini said at the meeting.

But it was a bit late to be complying with the state's conflict-of-interest laws: Antonini had already actively taken part in meetings in which the plan was discussed. And Antonini also neglected to mention that after he and his son purchased the condo, he voted on two other projects that appear to be within steps of it.

Public records show that Antonini bought the \$515,000 condo



Planning Commissioner Michael Antonini purchased a condo at 200 Townsend Street with his son in 2003, near two projects that required city approval. | GUARDIAN MAP BY BEN HOPFER

at 200 Townsend Street in 2003 with his real estate agent son, John. Commissioner Antonini and his wife own a 25 percent stake in the property through a family trust the couple created in 1997. His son holds the majority interest.

Antonini worked hard to play down his stake in the condo at the June 5 meeting. It's not an investment property, he made clear to the commissioners. There's no rent generated from it. He's a mere minority holder in a family trust that controls the condo, and it was purchased as a residence for his son and his wife.

"Because I did not believe our fractional interest in John's condo represented a conflict, I did not consider recusing [sic] myself from projects near the condo," Antonini wrote to the *Guardian*.

But the laws on this are pretty clear. The state's Political Reform Act of 1974 prohibits public officials from participating in decisions that will have a "foreseeable material financial effect on one or more of his/her economic interests." It also states that any "direct or indirect interest" worth more than \$2,000 poses a potential

CONTINUES ON PAGE 13 >>

ALERTS

By Janna Brancolini
> alerts@sfbg.com

WEDNESDAY, JUNE 25

Unreleased Dawkins interviews

Before his widely-read book *The God Delusion* (Houghton Mifflin, 2006) came out, the BBC spotlighted Richard Dawkins in *Roots of All Evil* (2006). The documentary highlights the dangers of religion in the 21st century and interviews people from around the world. See the full versions of these interviews and some cut interviews at a screening of the DVD. 7:30 p.m., \$5 donations accepted Humanist Hall 390 27th St., Oakl. www.humanisthall.org

THURSDAY, JUNE 26

Food guide kickoff

The Community Alliance with Family Farmers celebrates the release of the second edition of its *Buy Fresh Buy Local Food Guide Bay Area* (CAFF, 2008). Sample local foods and wines, meet area food producers, and join in a panel discussion about the benefits of eating local. The evening ends with dessert and a retailer networking opportunity. 4:30 p.m., \$30 (free for food-related entrepreneurs) Fort Mason Center Marina and Buchanan, SF guide.buylocalca.org

Radical queers discussion

Join Radical Women for a panel discussion about how the LGBT community can fight for true equality rather than acceptance in mainstream politics. "Marriage Is Not Enough: Radical Queers Take Back the Movement," celebrates legalizing same-sex marriage and brings together a roundtable of activists. 7 p.m., free (6:30 p.m. dinner, \$7) New Valencia Hall 625 Larkin, suite 202, SF (415) 864-1278, calradicalwomen@yahoo.com

FRIDAY, JUNE 27

Transgender inmate rights

Transgender youth and adults face increased abuse and harassment while incarcerated, including classification as sex offenders, denial of appropriate health care services, and placement in gender-inappropriate facilities. Transgender Pride March's official afterparty, Bustin' Out 3, benefits the Trans/Gender Variant People In Prison Committee (TIP), which works to end transgender discrimination in California prisons. 9 p.m., \$5-\$50 El Rio 3158 Mission, SF (415) 282-3325, www.elriosf.com **SFBG**

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Conflicts CONT.

conflict, for which a 25 percent stake in a half-million dollar condo would seem to qualify.

RECUSE ME

Other public officials in similar situations have recused themselves long before the issue became a potential political liability.

Sup. Bevan Duffy bought into a three-unit residential property on Waller Street with two co-tenants in December 2006. He immediately sought advice from the city attorney, who told him he no longer could vote on the Market-Octavia Plan, a series of land-use changes in Hayes Valley, Duboce Triangle, and elsewhere that was similar in scope to the current rezoning efforts in the eastern neighborhoods. The supervisor also couldn't vote on a major Laguna Street redevelopment project or on legislation making it easier for seniors to convert rental units to condos.

Antonini told us that "only in the last month" did the city

attorney warn some officials involved with plans for the eastern neighborhoods that if they held property in the area, there could be a conflict of interest.

"We've been working on [the eastern neighborhoods] for the whole six years I've been on the planning commission," he said at the meeting. "It's a little troubling that this issue of conflict is raised now rather than at the very beginning."

The law does make an exception when the economic interests of the "public generally" could also be enhanced by a government decision such as those that have an impact on a large section of the city like the eastern neighborhoods. But the city attorney's office concluded for now that the condo indeed may pose a conflict. And in the meantime, Antonini told us that the Fair Political Practices Commission in Sacramento, which helps enforce the state's Political Reform Act, is being consulted to determine "whether our fractional interest in the condo truly represents a conflict of interest."

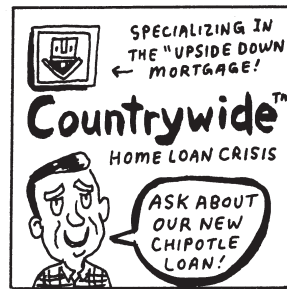
The eastern neighborhoods planning process isn't the only legislation that created a potential conflict for Antonini. The commissioner voted in January 2007 to approve construction of 26 new single-room occupancy units at 25 Lusk Alley, not far from his property at 200 Townsend. The project's sponsor, Michael Yarne, is a land-use attorney who today works for the mayor's economic development office. The project was approved, according to meeting minutes.

The project itself relied on a contentious legal loophole in which developers claim their units are "single-room occupancy," a necessity because the area permits residential efficiency hotels where the poor and working-class used to live. Allowing such SRO hotels in areas zoned for light industrial uses enabled the city to preserve some forms of affordable housing. But builders can turn around and lease the opulently large units such as the ones at 25 Lusk, which bear little resemblance to genuine

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BY LLOYD DANGLE



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Conflicts CONT.

SRO rooms, to well-heeled clients.

"They are allowed where normal residential units are not allowed, because historically SROs were always extremely affordable housing," community organizer Calvin Welch said. "The whole notion of market-rate SROs is a new invention, and that's why they're controversial. They're basically the new version of live-work lofts."

In November 2006, Antonini also voted to approve a liquor license for a new full-service restaurant and wine bar at 216 Townsend, even closer to his son's condo.

TOO CLOSE FOR COMFORT

State ethics laws say that a public official has a conflict if his or her property comes within 500 feet of a project the official will be scrutinizing and voting on.

Conservatively measuring from the furthest corners of each property, Google Earth puts both the proposed restaurant and SRO within 500 feet.

Bob Stern, president of the Los Angeles-based Center for Governmental Studies and co-author of the state's Political Reform Act,

said a public official could face \$5,000 in civil penalties for each conflict-of-interest violation. But it's not common for the chronically under-resourced FPPC to go after local officials, he said.

Mayoral spokesperson Nathan Ballard wrote in an e-mail that "we take any allegations of conflicts of interest seriously" but added there is a disagreement over whether the "public generally" exception applied to the eastern neighborhoods and that the City Attorney's Office was seeking additional input from the FPPC.

As for the two projects he voted on near the condo, Antonini apparently told the mayor's office he had looked into whether 25 Lusk fell inside 500 feet. "Based on his understanding at the time," Ballard wrote, "they didn't."

That's a stretch, at best. The projects are in the same block. We walked them off and found that Antonini would have to be splitting hairs to argue that they are outside the boundary — and even in that case, it would be only by a few feet. The rusty red paint job, black trim, and stylish, outsize windows of 200 Townsend are easily viewable from the backside of 25 Lusk.

"If there is a legitimate argument that they did fall within the 500-foot radius, this should be clarified," Ballard stated. "However, given the relative insignificance of the two projects cited in your e-mail and Antonini's long-standing reputation as an ethical and hard-working commissioner, we don't have any reason to believe that he would have knowingly and/or willingly violated the state's Fair Political Practices Act."

But the Lusk Street project was by no means insignificant. "They are highly regulated," Welch said of SROs. "You cannot convert them to tourist hotels without going through a very long and cumbersome process. They are valued for affordable housing so highly that the city regulates their conversion to tourist uses." So instead, the "corporate suites," as Welch calls them, masquerade as SROs. The project was approved in the end, but two commissioners — Christina Olague and Sugaya Hisashi — voted against it.

Antonini told us that he believes 25 Lusk is more than 500 feet away, and as for the restaurant, planning staff recommended approval.

The commissioner told us, "I was the one who brought public attention

to the issue of my possible conflict. I believe it is a small issue when compared to my body of work on behalf of San Francisco over the last six years."

The June 5 meeting where Antonini made the disclosure about his son's condo was part of a long and detailed process that will determine the fate of vast sections of Potrero Hill, SoMa, the Mission District, and Dogpatch. The official planning process for the targeted 2,200-acre area began back in 2001, and the commissioners could approve new zoning plans next month before sending the proposal to the Board of Supervisors.

For much of San Francisco's history, the city sections poised for rezoning have been home to light industry and blue-collar jobs. But housing has encroached over the last 15 years, and the planning commission is prepared to allow between 8,000 and 10,000 new units over the next 20 years. That will almost certainly increase the value of land in the area.

Residential developers built thousands of pricey condos in the SoMa District during the 1990s, exploiting another divisive zoning loophole that created waves of animosity across the

city and aided in a takeover of the Board of Supervisors by a progressive bloc of candidates.

Live/work lofts, as developers called them, were built in areas zoned for light industrial commercial purposes. Wealthy buyers would ostensibly operate businesses out of their homes or live in them as working artists as the zoning required, but few have complied with the letter or — having found ways to narrowly abide by it — the spirit of the law.

"The city turned its head," housing attorney Sue Hestor said. "We have 3,000 units that are supposed to be occupied by artists and probably 90 percent of them are not occupied by artists at all. It's blatantly illegal."

Antonini has managed to maintain friendships with local moderate Democrats over the years despite being an elected member of San Francisco's Republican Party County Central Committee. Willie Brown first appointed him to the powerful planning commission in 2002, and he's been a reliable vote for developers and other large business interests. Mayor Gavin Newsom reappointed him in 2004 and earlier this year tried to engineer Antonini's election as president of the commission. **SFBG**

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Looking ahead with a cute behind

Our annual Queer Issue has it both ways

By Marke B.

> marke@sfbg.com

THE QUEER ISSUE Oh, hai, happy Pridez! Time again to lean back languidly and reflect — not just in your makeup mirror lined with curlicue lavender CFLs, but on where we are as a community. As usual, we straddle an odd queer moment. Yes, legalized same-sex marriage, California-style, is all the rage. Even my radical queer eye teared up when happily balled and chained couples streamed out of City Hall June 17. And you can bet I'll be on the front lines fighting that awful November ballot initiative, defining marriage as exclusively between one tree and one Mormon.

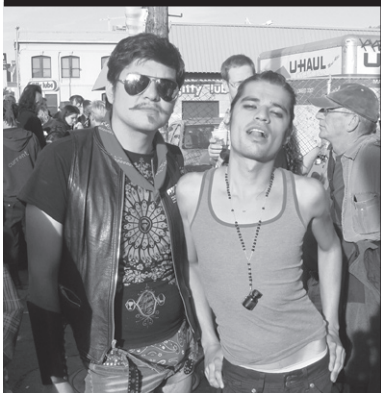
Some queers want to get married (see "Tie the gay knot," page 21), some don't ("Down with legitimacy," page 5). Others, like me, are simply hiding from their boyfriends. It's yet another great diversity among us. The overall feeling at City Hall, though, besides sheer jubilation, was one of relief more than revolution. Four years ago, during the Winter of Love, rebellion — even talk of secession — crackled in the city's air. But that scary "M" word, marriage, went the way of *The L Word* long ago into mainstream territory. Wedding rings were the new septum rings; now they're just the new freedom rings. "What's the big deal?" is the whole point.

The weird thing is that right as we're being carried over the threshold of legal normalization, our outlaw history is roaring back in a big way. Eight years ago, a DJ named Bus Station John set out to highlight gay men's bathhouse and



GUARDIAN PHOTO BY JEFFERY CROSS

THE HOT PINK LIST 2008: QUEERS WE LOVE THE HOT PINK LIST 2008: QUEERS WE LOVE



ALLAN AND LEO HERRERA

Yes, they're gay brothers, which is, like, totally hot. But even if they weren't related, their individual artistic creations would have us on the hook. Heads of HomoChic (www.homochic.com), the new gay mafia collective that combines gallery shows, fashion design, and nightlife craziness into mind boggling events, they're inspiring the latest generation to revel in its scandalous past. Leo's photography mixes porn with historical reference to dizzying, stimulating effect. Allan's costuming and styling brings bathhouse and backroom gay culture to light. Currently the Chihuahua, Mexico-born siblings have pieces in the queer Latino "Maria" show at Galería De La Raza. Leo features pants-raising boy-pics and a video installation centered on Harvey Milk. Allan, whose Money Shots underwear line graces many an alternaqueer's backside, displays a chandelier made of 2,000 pink condoms.

MARIA

Through July 4
Galería De La Raza
2857 24th St., SF
(415) 827-8009
www.galeriadelaraza.org



ANNIE DANGER

Who's the superbusy M-to-F artist and activist stirring up trouble with the mighty force of a Dirt Devil — the one they call Annie Danger? She's sketched flora and fauna for environmental manifesto *Dam Nation* (Soft Skull Press, 2007), appeared as a blackjack-playing nymph in a shit-stirring Greywater Guerillas performance, dressed like a wizard at a recent Gender Pirates party, and just played Pony Boy in a queered-up "Outsiders." Right now at Femina Potens gallery (www.feminapotens.org), you can see her as Sister Wendy, the wimpled PBS art nun, in her video for "Untold Stories: Visual and Performative Expressions of Transwomen." In a rare occurrence, you can meet Annie Danger as herself at the National Queer Arts Festival's edgy "TransForming Community" spoken word event. Who she'll be when she MCs Friday's thrilling Trans March (www.transmarch.org) is anyone's delightful guess.

TRANSFORMING COMMUNITY

Thurs/26, 7:30 p.m., \$8-\$15
LGBT Community Center
1800 Market, SF
(415) 865-5555
www.queerculturalcenter.org



DEXTER SIMMONS

"I worry not just for fashion, but for the future of television," this multi-talented fashion designer, stylist, hair and makeup artist, model, and Oakland native told us with a laugh backstage at the Vans Warped Tour, where he was frantically preparing bands for the stage. "There's a cheesy aspect creeping in right now because of fashion reality TV that scares me. It looks too easy, and creates too many followers. Wise people want one-of-a-kind, personalized looks. That's why I love San Francisco," he adds. "It's small but big — global even — and it likes to take risks." Dexter's company, FLOC (www.teamflocouture), formed with his best amigo Lauren Rassel, has been taking local runways and nightclubs by fierce, feathery storm since it was formed two years ago, and local rockers like Von Iva and Svlt Street swear by FLOC's *Warriors*-inspired designs. Now working as a stylist for SF-based online retail giant Tobi.com, Dexter seems destined for the big time — his designs are penetrating the world and making heads turn a wee bit sharper.



CHELSEA STARR

She's too-too much, this Miss Starr. A genre-straddling DJ and ubiquitous promoter celebrated for her many regular parties (including new weekly Buffet at Pink, a fabulously popular all-female DJ weekly shindig, and Hot Pants, a queer biweekly that draws out the crème de la crème of the city's thigh-baring night owls), as well as a groundbreaking writer who just toured the country as part of the Sister Spit all-girl spoken word road show, and a fashion designer with her very own eponymous line of eminently wearables — there are just so many ways to love her. This week she'll find time to spin at ump-teen Pride parties, as well as at her very own special Pride edition of Hot Pants. "I'm also a twin, a Gemini, and a cookie monster," Chelsea tells us with a wink.

HOT PANTS

Fri/27, 10 p.m., \$5
Cat Club
1190 Folsom, SF
(415) 703-8964
www.myspace.com/hotpantsclub



JOSH CHEON

We can't fib — smarties turn us on. So when we heard that cutie DJ Josh Cheon, host of West ADD Radio's thuper-queerific "Slave to the Rhythm" program (www.westaddradio.com/slavetothe-rhythm) held advanced degrees in cell biology, neuroscience, and psychology, we suddenly had to hide our pointiness. An integral member of San Francisco's gay vinyl-fetishist collective Honey Soundsystem (www.honeysoundsystem.com), Cheon just got back from rocking London's premiere alternaqueer club, Horsemeat Disco. While his radio show's name pays homage to Grace Jones, his eclectic sets encompass Candi Staton classics and Detroit Rock City jams. As a featured disc-meister at Bibi, San Francisco's glorious, charitable party for Middle Eastern and North African queers, he taps his Lebanese roots with Arabian and Persian pop and disco favorites like Fairuz, Googoosh, and Dalida — and some surprise grin-givers from the likes of Boney M.

BIBI

Fri/27, 9 p.m., \$20
Pork Store Café
3122 16th St., SF
(415) 626-5523
www.myspace.com/BibiSF

hi-NRG disco heritage by playing records he'd amassed from people who'd passed on from AIDS. This was a revelation to the new queer generation, raised with effective HIV meds but led to believe that gay musical history started with Madonna. It was a return of the repressed — an inspiring, AIDS-obscured swath of yesteryear suddenly came to light.

Now you can't go anywhere without seeing mustaches, aviator glasses, and hipster variations of the clone look. The filming of Gus Van Sant's Harvey Milk biopic *Milk* this winter costumed the city in pristine White Riot chic. Wonder of wonders, we even have a brand new SoMa leather bar, Chaps II, named after Miracle Mile's infamous '80s watering hole, Chaps — joining the great new retro Truck bar, expanded Hole in the Wall Saloon, Eagle Tavern, and Powerhouse (see "Potty Portal," page 18). Take that, Internet! Queercore homeboy innovators Pansy Division ("Queercore, many mornings after," page 34) get canonized with a doc at this year's Frameline Film Fest. Most intel queers I know are gobbling up Terence Kissack's recent tome, *Free Comrades: Anarchism and Homosexuality in the United States, 1895–1917* from Oakland's AK Press.

But the past isn't just for gay men. The Fresh Meat festival has been breaking transgender performance ground since the millennium began ("Rare, medium, well-done," page 52). Nineties riot grrls are making strong artistic marks ("Heart shaped box," page 49), and I can't step into a dyke bar lately without being immediately corralled into a Journey sing-along by Runaways look-alikes. The turbo-awesome current exhibition at the GLBT Historical Society (www.glbthistory.org), "Dykes on Bikes: 30 Years at the Forefront," reminds us not only that boobs are still illegal, but that rad women of all shapes and colors have led us from Gay Freedom Day to this week's Pride. And it's no surprise that the original Daughters of Bilitis, Del Martin and Phyllis Lyon, were the first couple to get legally married here, 53 years after starting the first official, highly persecutable, lesbian organization.

As we move into our seemingly inexorable future of mainstream acceptance, however tenuously, it's nice to know that the heroes of our struggle, people who did things differently, are still fresh in our minds. This year the *Guardian's* Queer Issue pays tribute to the LGBT underground past and present, and raises a toast to our deliciously scandalous future. **SFBG**



PHOTO OF DYKES ON BIKES
BY CATHY CADE

THE HOT PINK LIST 2008: QUEERS WE LOVE BY DEBORAH GIATTINA, JOHNNY RAY HUSTON, AND MARKE B.



MONISTAT

She's everywhere, lately, this feisty mistress of the night. Trash drag fanatics, glamorous electro freaks, after-hours hipster hot tub revelers — she's a muse to many, with a sharp tongue and handmade Technicolor outfit for all. Plus, just in general: *hot Asian tranny fierceness*. "I'm thoroughly inspired by the pigeons in the Civic Center," she tells us. "Also, parties full of beautiful people worshipping me." She'll be hosting the Asian and Pacific Islander stage at this year's Pride festivities. But first this plus-size supermodel, trainwrecking DJ, oft-blacklisted performer, and dangerous skateboarder will be throwing a sleazoid party called Body Rock on gay-historic Polk Street "for the musically impaired and fans of a man in a dress, which would be me. I've walked through the fire and come out blazing!"

BODY ROCK

Thu/26, 10 p.m., free
Vertigo
1160 Polk, SF
(415) 674-1278
www.myspace.com/monistat7



CHRIS PEREZ

Which highly influential SF gallery owner brought John Waters, Todd Oldham, the mayor, and hundreds of sweaty kids together (with a couple kegs) under one roof this spring for photographer Ryan McGinley's West Coast solo debut? Chris Perez of Ratio 3, whose shows also helped artists score *Artforum* covers and big time awards. Perez pairs an intuitive talent for identifying a popular hit with innovative curatorial decisions. But his space is no mere white box in the gourmet ghetto: "You're never just walking down Stevenson," explains this escapee from Catholic school and former San Diego Museum of Photographic Arts volunteer. "Unless you're hooking up or getting cracked out." Or peeping great art. On Friday, Ratio 3 dresses up as '90s queer-radical gallery Kiki, for "Kiki: The Proof is in the Pudding," a group tribute to late curator-activist Rick Jacobsen.

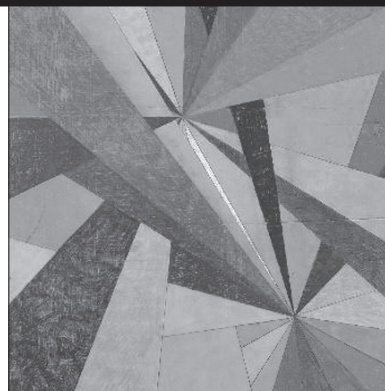
KIKI: THE PROOF IS IN THE PUDDING

Fri/27, reception 6–8 p.m., free
Ratio 3
1447 Stevenson, SF
(415) 821-3371
www.ratio3.org



HUNTER HARGRAVES

If you think constant AIDS activism is exhausting, try doing it in drag. Stanford grad Hunter heads up StopAIDS (www.stopaids.org) community initiatives by day, and is a board member of diversity-seeking And Castro For All (www.andcastroforall.org), through which fellowships in his name are awarded to young queer activists every year. By night and early morning he becomes Felicia Fellatio, a precariously-heeled tranny who's single-handedly hauling grunge back onto drag stages — a recent flannel-drenched lipsync of Pearl Jam's "Jeremy" teared up many a jaded eye — and he DJs queer punk parties like Trans Am (www.myspace.com/transamtheclub) and Revolution, the hot monthly tea dance for HIV-positive men at Club Eight (www.positiveforce-sf.com). Felicia also auditioned for *America's Next Top Model* (seriously) but was eliminated when her man hands slapped someone prettier. You can catch Hunter and Felicia, although probably only half of each, at the StopAIDS booth at this year's Pride celebration.



ALICIA MCCARTHY

Hipsters sporting \$80 faux-penciled rainbow patterns and glossy-mag ads with jagged color intersections are fronting a style artist Alicia McCarthy helped originate — but she does it a hundred times better. Her current show at Jack Hanley takes off in a dozen different directions from her signature shapes and spectrums in a manner that reflects an honestly fractured identity. Coiled thought forms, a wooden chair facing the backside of a scruffy penguin flying toward a wall of mirrors, and a show-within-the-show by friend Stormy Knight that includes sketches by a parrot named The National Anthem and sculpture by Redbone the dog. McCarthy's latest exhibition also displays more than a few small works subtly placed where a wall meets the floor, which goes to show that she's still making some art that only people who pay attention will discover.

ALICIA MCCARTHY

Through Sat/28, free
Jack Hanley Gallery
395 Valencia, SF
(415) 522-1623
www.jackhanley.com



MON COUSIN BELGE

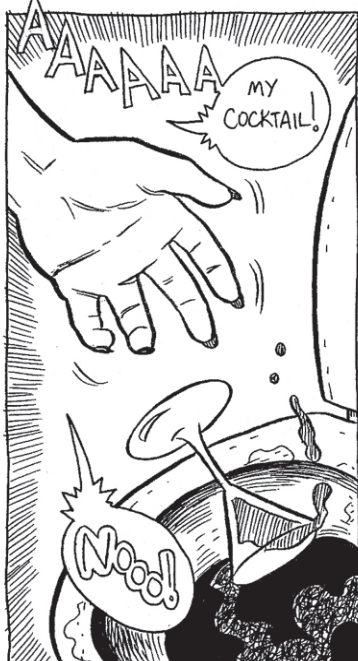
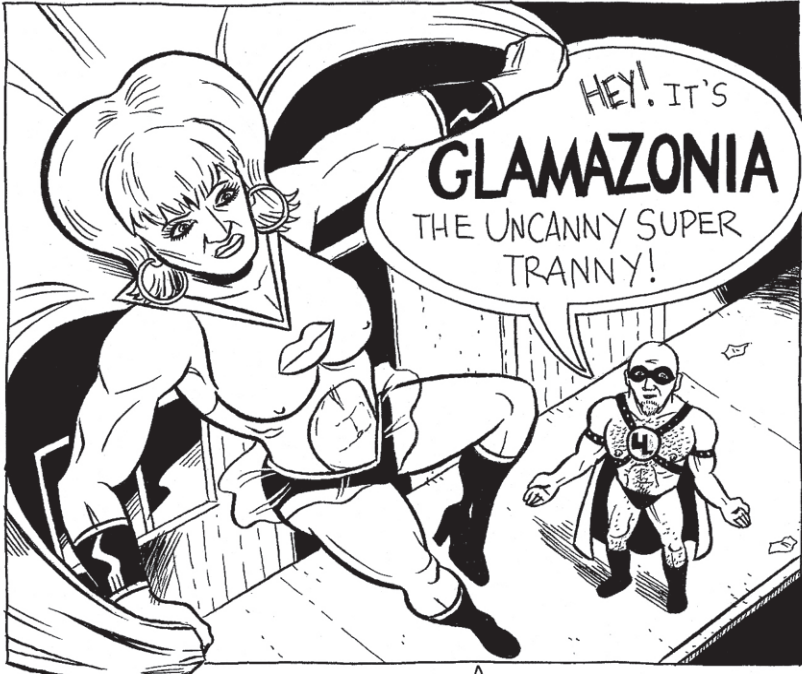
Half-naked, goo-spitting art rock in a sling never got so deliciously tawdry. When this San Francisco quartet of self-professed "bunch of fags with vision and bacon cheeseburgers" takes the stage and launches into "Tweaker Bitch" or "Pigdog" off their new album *Quelle Horreur* (World Famous in SF Records), anything involving titillating revulsion can happen and usually does. Fronted by enigmatic singer Emile, a Belgian addicted to plastic surgery — 39 procedures to date — and leather thongs, Mon Cousin Belge (www.moncousinbelge.com) updates queercore for the ambivalent masses with "deep faggotry jams" and knickers-wetting live performances. Bring a towel to their launch party at Thee Parkside bar in Potrero Hill. You'll definitely need it — the crowd of cute intel-queers they draw is over-the-top steamy.

QUELLE HORREUR LAUNCH PARTY

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www.theeparkside.com

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by Justin Hall



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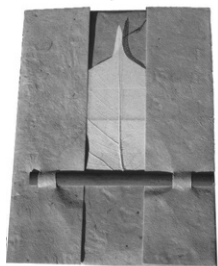
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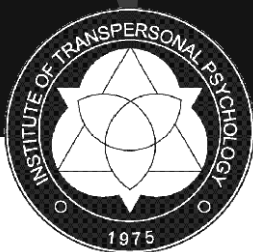


Photo: Bob Adler www.bobadler.com

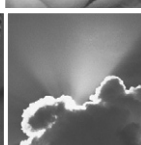
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Charo gives a pluck

The flamenco maverick and Pride celebrity grand marshal spills the cuchi

By Matt Sussman

> culture@sfbg.com

THE QUEER ISSUE My first exposure to Charo was in a high school-era Christmas gift from my parents, *The Encyclopedia of Bad Taste*. There she was: strawberry blonde Pebbles hair framing a face that defined pert, a guitar poised scepter-like, and an impressive décolleté shrink-wrapped in enough sequins to cover all of Carnaval.

I think Charo would laugh at being included in such a *Who's Who*, which also included Liberace and Chesty Morgan. The singing, dancing, and “cuchi-cuchi!” spouting Castilian sex kitten that prat-falled with the best of 1970s television, the Vegas institution who wound up in that sub-A list purgatory *The Surreal Life*, is the Charo America knows and loves. But according to this 40-year show biz veteran, the *other* Charo — a classically trained musician with serious Spanish guitar chops — is just getting warmed up. A Pride celebrity grand marshal, she'll be performing on the main stage Sunday, June 29 at 12:40 p.m. after riding on a parade float full of Charo look-alike drag queens, followed by a show at the Herbst Theatre.

SFBG How does it feel to be coming back to San Francisco after three years?

CHARO I call it Planet San Francisco because it's different from everything else in this country. And I am honored and very glad [to be a Pride grand marshal], due to the fact that all my life I have detested oppression, dictatorship, and discrimination. 'Cuz, you know, my early learning years were under the fear and dictatorship of [Gen. Francisco] Franco. I was surprised when I came to America that people used such titles as black, fag, skinny, Catholic, yellow. None of this exist in my education.

[Being a grand marshal] is also perfect timing because I am introducing my new single, “España Cani,” as remixed for the dance clubs! It's the best thing I have done in my career, and it's just destined to make people live for 10 minutes and feel the passion of flamenco. That will be playing on the float with my flamenco dancers dancing around, and I will be with several look-alikes.

SFBG Are they going to be the same drag queens you judged at the *Trannyshack* Charo night back in 2005?

CHARO That was a hot-hot-hot evening! But I think this time they will be different. I think that one is better-looking than I am, and I am pissed off because that means I have

to put a lot of push-up to have bigger tits. And he's a 30-year-old boy!

SFBG Your publicist told me that you lost a Charo look-alike contest in Puerto Rico.

CHARO That was the lowest point in my career [laughs]. I made a big mistake since I dressed like a look-alike. I had a big, big wig instead of my natural hairdo, and instead of dancing like me I tried to copy them. The idiot judge said, “Number 3” — which was me — “needs more practice!”

SFBG What can we expect from your new show at the Herbst?

CHARO The show is faaabulous. I am going to play as much [guitar] as the audience can take of the new me. I will do it until they ask me to stop. I am a musician in high heels [laughs]. I even sleep with high heels, in case I have to run and the fire department guys can't find me. I am 5 feet 3 inches, and I wear heels all the time. But the bottom line is that I am a musician. I am an entertainer number second.

SFBG When you started making TV appearances it was all “cuchi-cuchi!” all the time.

CHARO Yes. When I was on *Johnny Carson* and he starts talking to me in English, I just kept saying “cuchi-cuchi” to survive. And the rating was so big that I keep coming back. But the TV producer said

if you want to play guitar, do it in your own time.

SFBG On a few of the episodes of *The Love Boat* your character April Lopez plays guitar for the passengers, no?

CHARO I went to producer Mr. [Aaron] Spelling and said, “OK, in this episode can I play a little of the guitar?” And he said, “OK, but don't be too good. Don't destroy the character of April, because April is a wetback and she's not supposed to know so much music.”

SFBG It's just so funny because here's Madonna trying to play guitar on tour and she's pretty terrible, but right of out the gate you were a classically trained guitarist who could also write hit dance singles.

CHARO [Laughs]. Yes, Madonna used to be my neighbor. But then she moved to England. I would be very happy — and this is not bragging, because I like Madonna — to say to her how to play the guitar. I think I could help her with “La Ilsa Bonita.” **SFBG**

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Tie the same-sex knot

Get married already, why don't you? A guide to quickie queer nuptials

By Maria Dinzeo
 > culture@sfbg.com

THE QUEER ISSUE For opposite-sex couples, getting married never had to be difficult; it was as simple as a jaunt to City Hall for a marriage license or a flight to Las Vegas for a mid-night ceremony.

As of June 17, San Francisco became a worthy competitor for same-sex couples. Since the California Supreme Court ruling legalized same-sex marriages that day, choices for weddings have begun to expand.

Indeed, if you're in town for Pride Weekend and you feel the urge, the decision to marry may not call for any planning at all. For a spontaneous ceremony, head to the Heart of the Castro Wedding Chapel (4052 18th St., SF; 415-626-7743, www.heartofthecastro.com).

Designed to offer the convenience and accessibility of a Las Vegas-style wedding chapel, the Heart of the Castro was founded by the Rev. Victor Andersen after he learned of the Supreme Court's ruling.

"Las Vegas was the original inspiration for the chapel, but we're definitely trying to make it classy and more San Francisco," Andersen said. "But we adopted the convenience aspect of Vegas, and we're trying to keep it affordable for people who just want a sweet and simple wedding."

The Heart of the Castro already has booked several couples for ceremonies, and Andersen projects that plenty more will arrive during Pride Week, when the chapel will serve couples on a walk-in basis.

"We have a notary on hand for couples who can't get an appointment at City Hall," Andersen said.

At the Heart of the Castro, the ceremony can take place as soon as the license is issued in as little as 30 minutes. The chapel has two rooms connected by double-doors and can comfortably seat 30 to 40 guests. Andersen says the two rooms will enable simultaneous ceremonies during Pride Week.

Future wedding ceremonies can be as extravagant as couples wish, including costume and theme weddings, and ceremonies in Spanish. "In the future, we will work with couples to plan more elaborate ceremonies," Andersen said. "We encourage cou-

ples to take their weddings to a more playful place."

If couples want to take a short drive south, Kate Talbot of California Marriages in San Mateo (www.californiamarriages.com, 650-571-5555) can perform the ceremony and issue a marriage license. No witnesses are required, but couples can bring guests. Talbot, a licensed notary, has been performing weddings for 10 years, and is excited that she is now able to provide same-sex couples with her services.

"I take great pride in making each ceremony really special," said Talbot, who offers a variety of poems and blessings to be read at the couple's request. "I can reduce everyone to tears if they want, or I can make the ceremony all bang-bang in one stop," she said.



While small ceremonies can be held in her San Mateo home, many couples choose the public Japanese Friendship Garden across the street. For an additional \$25, Talbot will go anywhere the couple chooses. "People can come anytime," said Talbot, who can carry out a couple's nuptials with as little as an hour's notice. "I can issue the license and perform the ceremony the same day."

Although Marcinho Savant recommends that couples "seriously consider planning" their weddings instead of marrying impulsively, a couple can still show up at City Hall for quickie marriage.

Savant is the senior events coordinator for www.savvyplanners.com, a wedding-planning service that caters to same-sex couples. "In theory, couples can get married instantly," he said. But in practice, that depends on the number of people who have the same idea at the same time.

"The challenge is that there are so many couples trying to do this," Savant said, recalling the enormous crowd at City Hall in 2004 when Mayor Gavin Newsom first legalized same-sex marriage in San Francisco. "It's completely dependent on the crowd that has amassed."

Theoretically, a ceremony can be scheduled at City Hall 30 minutes after the license is issued, provid-

ing that appointments are available. Savant recommends that couples download the marriage license application from City Hall's Web site to save time waiting in line. "But don't sign it or else it's invalid," he advised. "The application needs to be signed on site."

The license is good for 90 days. And, you don't need a minister or notary; in California, a couple can have a friend or family member perform the ceremony, although the person must acquire a license from City Hall within 60 days of the ceremony.

If a couple decides to take the religious route, many churches and some synagogues are available, although most require some advance notice:

- The First Congregational Church of San Francisco, United Church of Christ (1300 Polk, SF; 415-441-8901, www.sanfranciscoucc.org) has been performing same-sex ceremonies for more than 20 years, according to the Rev. Dr. Wilfred Glabach. The church can accommodate religious services with a minister on staff, or couples can have the minister sign their licenses. Couples are also welcome to hire their own officiant.

- Swedenborgian Church (3200 Washington, SF; 415-346-6466, www.sfwedding.org) also offers services. Services will be free Wednesday, June 25 and Thursday, June 26.

- The Metropolitan Community Church (415-863-4434) of San Francisco has been performing same-sex marriage ceremonies since 1971. The Rev. Lea Brown said that while they are unable to provide a place to hold weddings, they can provide clergy and music. Call for details.

- For Jewish couples, Congregation Sherith Israel (415-346-1720) is available for members. And Congregation Sha'ar Zahav (290 Dolores, SF; 415-861-6932, www.shaarzahav.org) will perform ceremonies regardless of membership.

- Additional churches conducting ceremonies for same-sex couples are First Unitarian Universalist Society of San Francisco (1187 Franklin, SF; 415-776-4580, www.uusf.org); Interfaith Center at the Presidio (130 Fisher Loop, SF; 415-561-3930, www.interfaith-presidio.org); and Unity Christ Church (2960 Ocean Ave., SF; 415-566-4122, www.unitychristchurch.org). **SFBG**

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Go-go cub Justin (left) and dragzilla Heklina (inset) get cheeky at Sunday’s Big Top party, right after Juanita More! (right) hosts her annual post-Pride poolside affair. | PHOTO COLLAGE: JUSTIN BY MOLLY DECOUDREAUX, HEKLINA BY AUSTIN YOUNG; JUANITA MORE! ILLUSTRATION BY WWW.ARIELDRAWS.COM

THE QUEER ISSUE

Planet Unicorn

Touch your magical horn to these cosmic pride events

Q By Ian Ferguson, Marke B., and Duncan Scott Davidson
› culture@sfbg.com

PERFORMANCES AND EVENTS

ONGOING

Frameline Film Festival Various locations; see Web site for dates and times, www.frameline.org. The humongous citywide queer flick fest is still in full eye-popping effect.

Golden Girls Mama Calizo’s Voice Factory, 1519 Mission, SF; (415) 690-9410, www.voicefactorysf.org. 7 and 9pm, \$20. Through Sat/28. Revisit all the “gay” episodes of this classic and tragic sitcom, as performed with panache and pratfalls by gender clowns Heklina, Pollo Del Mar, Cookie Dough, and Matthew Martin.

National Queer Arts Festival Various locations; see Web site for details, www.queerculturalcenter.org. Experience scandalously good spoken word, cabaret, art installations, and so much more as this powerhouse monthlong celebration of queer revelations continues.

WEDNESDAY 25

“Out with ACT” American Conservatory Theatre, 415 Geary, SF; (415) 749-2228, www.act-sf.org. 8pm, \$17.50-\$73.50. ACT presents this series for gay and lesbian theater lovers, including a performance of John Ford’s *‘Tis Pity She’s a Whore*, and a reception with complimentary wine and a meet-and-greet with the actors. Mention “Out with ACT” when purchasing tickets.

THURSDAY 26

Marriage Is Not Enough: Radical Queers Take Back the Movement New Valencia Hall, 625 Larkin, SF; (415) 864-1278. 7pm, \$7 donation. Spread-eagled with one foot in the past and the other in the future, Radical Women host a forum to honor the efforts of drag queens and queers of

color in 1969’s Stonewall rebellion and to discuss the docile nature of LGBT leadership in the face of poor and working-class queer issues today.

“Our Message Is Music” First Unitarian Church and Center, 1187 Franklin, SF; (415) 865-2787, www.sfgmc.org. 8pm, \$15-\$35. The world’s first openly LGBT music ensemble will kick off Pride Week with a range of music from Broadway to light classical. Includes performances by the Lesbian/Gay Chorus of San Francisco, San Francisco Gay Men’s Chorus, and the San Francisco Lesbian/Gay Freedom Band.

Pansy Division Eagle Tavern, 398 12th St., SF; (415) 626-0880, www.pansydivision.com. 9pm, \$7. Homoerockit band Pansy Division plays a live set with the handsome help of Glen Meadmore and Winsome Griffles following a screening of the film *Pansy Division: Life in a Gay Rock Band*.

FRIDAY 27

Same-Sex Salsa and Latin Ballroom Dance Festival and Competition Magnet, 4122 18th St., SF; (415) 581-1600. www.queerballroom.com. 7pm-12am, free. With \$100 awarded to the winner of this fancy-footwork competition, the stakes for this event’s salsa-hot dancing surpass the single bills slipping into thong strings this week.

San Francisco Trans March Dolores Park, Dolores and 18th Sts; (415) 447-2774, www.transmarch.org. 3pm stage, 7pm march; free. Join the transgender community of San Francisco and beyond for a day of live performances, speeches, and not-so-military marching.

SATURDAY 28

Dykes on Bikes Fundraiser Eagle Tavern, 398 12th St., SF; (415) 626-0880, www.dykesonbikes.org. Noon. Dykes on Bikes can’t drink and drive: they need your help. A pint for you means a gallon of gas for them. Stop by before heading to the march.

LGBT Pride Celebration Civic Center, Carlton B. Goodlett Place and McCallister, SF; (415) 864-3733, www.sfpride.org. Noon-6pm, free. Celebrate LGBT pride at this free outdoor event featuring DJs, speakers, and live music. This is the first half of the weekend-long celebration sponsored by SF Pride. Also Sun/29.

Pink Triangle Installation Twin Peaks Vista, Twin Peaks Blvd parking area, SF; (415) 247-1100, ext 142, www.thepinktriangle.com. 7-11am, free.

Bring a hammer and your work boots and help install the giant pink triangle atop Twin Peaks for everyone to see this Pride Weekend. Stay for the commemoration ceremony at 10:30am to hear Mayor Gavin Newsom and Assemblymember Mark Leno speak.

Pride Brunch Hotel Whitcomb, 1231 Market, SF; (415) 777-0333, www.positiveresource.org. 11am-2pm, \$75-\$100. Raise a mimosa toast to this year’s Pride Parade grand marshals with many of the community’s leading activists.

Same-Sex Country, Swing, and Standard Ballroom Dance Festival and Competition Hotel Whitcomb, 1231 Market, SF; (415) 626-8000, www.queerballroom.com. 6:30-8pm, free. The Queer Jitterbugs get reeling at this one-of-a-kind contest that’ll shine your spurs and get you swingin’ out of your seat.

San Francisco Dyke March Dolores Park, Dolores and 18th Sts, SF; www.dykemarch.org. 7pm, free. Featuring music from the Trykes, Papa Dino, Las Krudas, and more, plus a whole lot of wacky saph-phic high jinks.

SUNDAY 29

LGBT Pride Celebration Civic Center, Carlton B. Goodlett Place and McCallister, SF; (415) 864-3733, www.sfpride.org. Noon-7pm, free. The celebration hits full stride, with musical performances and more.

LGBT Pride Parade Market at Davis to Market and Eighth Sts, SF; (415) 864-3733, www.sfpride.org. 10:30am-noon, free. With 200-plus dykes on bikes in the lead, this 38th annual parade, with an expected draw of 500,000, is the highlight of the Pride Weekend in the city that defines LGBT culture.

True Colors Tour Greek Theatre, UC Berkeley Campus, Hearst and Gayley Streets, Berk; (510) 809-0100, www.apeconcerts.com. 5pm, \$42.50-\$125 Cyndi Lauper, The B-52s, Wanda Sykes, The Puppini Sisters, and queer-eyed host Carson Kressley bring it on for human rights and limp wrists.

CLUBS AND PARTIES

WEDNESDAY 25

Hellraiser Happy Hour: “Pullin’ Pork for Pride” Pilsner Inn, 225 Church, SF; (415) 621-7058. 6-

9pm, free. Star queen Peaches Christ of Midnight Mass will be pullin’ pork and sticking it between hot buns with the help of the crew from Funk N Chunk. DJs the Magnificent Seven will spin you right round round, like a record baby, right round round round. Hold onto your pork!

Manifesto The Stud, 399 Ninth St, SF; (415) 863-6623, www.myspace.com/manifestosf. 9pm, \$5. Deep delicious house courtesy of DJs David Harness and Cez guaranteed to bring all the Pride house nation out.

Tingel Tangel Club Bubble Lounge, 714 Montgomery, SF; (415) 434-4204, www.tingeltangel.com. 9pm, \$10. New York clubkidds invade San Francisco for Pride, featuring DJ Larry Tee, performance creature Taylor Mac, the Gender Fluids, and SF’s own DJ Chelsea Starr and Boylesque Cabaret.

THURSDAY 26

Body Rock Vertigo, 1160 Polk, SF; (415) 674-1278. 10pm, free. Incredibly energetic tranny-about-town Monistat hosts a bangin’ electro night for queers and friends featuring San Francisco’s favorite crazy DJ Richie Panic. Expect wet panties.

Crib Gay Pride Party Crib, 715 Harrison, SF; (415) 749-2228, www.thecribsf.com. 9:30pm-3am, \$10. The hopefully soothing Ms. Monistat (again!) and the irritating — in a fun way — Bobby Trendy set it off at this homolicious megaparty popular among the 18+ set, complete with a Naked Truth body-art fashion show and a T-shirt toss, in case you lose the one you came with in the meleé.

The Tubesteak Connection Aunt Charlie’s, 133 Turk, SF; (415) 441-2922, www.auntcharlies-lounge.com. A warm and bubbly tribute to early Italo house, wonderfully obscure disco tunes, and outfits Grace Jones would die for. With DJ Bus Station John.

The Cruise Pride Party Lexington Club, 3464 19th St, SF; (415) 863-2052, www.lexingtonclub.com. 9pm-2am, free. Hey, dyke sailor! Hike up your naughty nauticals and wade into this ship of dreams (yes, it’s a theme party) with DJs Rapid Fire and Melissa at the lovely lesbian Lex. Land, ho.

FRIDAY 27

Bibi: We Exist and We Thrive Pork Store Café, 3122 16th St., SF; (415) 626-5523, www.myspace.com/BibiSF. 9pm, \$20. The Middle Eastern and North African LGBT community hosts a charitable happy hookah party to native tunes spun by DJs Masood, Josh Cheon, and more.

Bustin’ Out III Trans March Afterparty El Rio, 3158 Mission, SF; 282-3325. 9pm-2am, \$5-\$50, sliding scale. Strut your stuff at the Transgender Pride March’s official afterparty, featuring sets from DJs Durt, Lil Manila, and giveaways from Good Vibes, AK Press, and more. Proceeds benefit the Trans/Gender Variant in Prison Committee.

Charlie Horse: No Pride No Shame The Cinch, 1723 Polk, SF; (415) 776-4162, www.myspace.com/charliehorsecinch. 10pm, free. Drag disaster Anna Conda presents a bonkers night of rock ‘n’ roll trash drag numbers, plus Juanita Fajita’s iffy “gay food cart” and Portland, Ore.’s Gender Fluids performance troupe.

Cockblock SF Pride Party Minna, 111 Minna, SF; www.cockblocksf.com. 9pm-2am, \$5. DJs Nuxx and Zax spin homolicious tunes and put the haters on notice: no cock-blockin’ at this sweaty soiree.

Cream DNA Lounge, 375 11th St., SF; (415) 626-1409, www.creamsf.com. Two levels of sexy girl energy and a catwalk to scratch your lipstick claws on, plus a Latin lounge with hip-grinding tunes from DJs Carilitos and Chill D.

GIRLPRIDE Faith, 715 Harrison, SF; (415) 647-8258. 8pm-4am, \$20. About 2,500 women are expected to join host DJ Page Hodel to celebrate this year’s Pride Weekend, and that’s a whole lotta love.

Hot Pants Cat Club, 1190 Folsom, SF; (415) 703-8964, www.myspace.com/hotpantsclub. 10pm, \$5. DJ Chelsea Starr and many others make this alternaqueer dance party a major destination for hot persons of all genders and little trousers.

Mr. Mighty, 119 Utah, SF; (415) 762-0151, www.mighty119.com. 10pm-6am, \$20. Darling promoters Big Booty, FSLD, Beatboxevents, and Big Top join forces to produce the party premiere of Pride week with DJ Kidd Sysko and Lord Kook spinning alternative techno sounds, and a special deep and dirty set from soulful house god David Harness.

Sweet Beast Transfer, 198 Church, SF; www.myspace.com/beastparty. 10pm-2am, \$10. Reanimate your fetish for leather and fur by dressing up as fiercely feral fauna for the petting-zoo of a party. This week, after all, is mating season.

Tranny Fierce Supperclub, 657 Harrison, SF; (415) 348-0900, www.supperclub.com. 8pm dinner, 10pm afterparty. \$85 dinner, \$15-\$25 afterparty.

Total ferosh! Project Runway winner Christian Siriano hosts a four-course meal of trash-talking and looking fierce. The afterparty serves up drag nasty from Holy MsGrail, Cassandra Cass, and more.

Uniform and Leather Ball Hotel Whitcomb, 1231 Market, SF; (415) 777-0333, www.frantix.net. 8pm-midnight, \$25 & \$40. The men’s men of San Francisco’s Mr. Leather Committee want you to dress to the fetish nines for this huge gathering, featuring men, music, and more shiny boots than you can lick all year. Yes, sirs!

SATURDAY 28

Bearracuda Pride Deco, 510 Larkin, SF; (415) 346-2025, www.bearracuda.com/pride. 9pm-3am, \$8 before 10pm, \$10 after. Hot hairy homos generate serious body static on the dance floor at this big bear get-down.

Bootie Presents The Monster Show DNA Lounge, 375 11th St, SF; (415) 626-1409, www.bootiesf.com. The city’s giant mashup club hosts a drag queen bootleg mix extravaganza, as Cookie Dough and her wild Monster Show crash the Bootie stage.

Colossus 1015 Folsom, SF; (415) 431-1200, www.guspresents.com. 10pm-8am, \$40. The beats of mainstream club favorite DJ Manny Lehman throb through the largest and longest, uh... dance party of Pride week.

Deaf Lesbian Festival Dyke Ball San Francisco LGBT Center, Rainbow Room, 1800 Market, SF; (415) 865-5555, www.dcara.org. 8pm, 440. Feel the music, close your eyes, and dance to the rhythm of your smokin’ partner at the Deaf Lesbian Festival’s first ever Dyke Ball.

Devotion EndUp, 401 Sixth St, SF; (415) 357-0827, www.theendup.com. 9pm, \$15. This storied dance party is back with “A Classic Pride.” DJs Ruben Mancias and Pete Avila spin all-classic soulful and stripped-down house anthems for a sweaty roomful of those who were there back when.

Dyke March After Affair Minna, 111 Minna, SF; www.diamonddaggers.com. 8pm-11pm, \$12-\$20 sliding scale. An early-ending party featuring drag queens, burlesque stars, and belly dancers ensures that beauty sleep comes to the next day’s easy riders whose love of bikes and beer rivals that of any Hell’s Angel or fratboy. Or, stick around for Minna’s ’80s night, Barracuda.

Manquake The Gangway, 841 Larkin, SF; (415) 776-6828. 10pm, \$5. Disco rareities and bath-house classics in a perfectly cruisy old-school dive environment with DJ Bus Station John.

PlayBoyz Club Eight, 1151 Folsom, SF; www.clubrimshot.com. 10pm-3am, \$10. The stars of legalized gay marriage, Obama’s candidacy, Pride week, and Black Music Month all align for this hip-hop heavy celebration.

Queen Pier 27, SF; www.energy927fm.com. 8pm, \$45. Energy 92.7 FM brings back the dynamism of the old-school San Francisco clubs for this Pride dance-off. Chris Cox and Chris Willis headline. Wear your best tear-away sweats and get ready to get down, Party Boy style.

Rebel Girl Rickshaw Stop, 155 Fell, SF; www.rebelgirlsf.com. 9pm-2am, \$12. Rebel Girl brings the noise for this one with go-go dancers, Vixen Creations giveaways, drink specials, and, you know, rebel girls.

SUNDAY 29

Big Top The Transfer, 198 Church, SF; (415) 861-7499, www.myspace.com/joshuaicook. A circus-themed hot mess, with DJs Ladymeat, Saratonin, and Chelsea Starr, plus Heklina’s “best butt munch” contest. Will she find the third ring?

Dykes on Bikes Afterparty Lexington Club, 3464 19th St, SF; (415) 863-2052, www.lexingtonclub.com. 1pm, free. How do they find time to ride with all these parties?

Juanita More! Gay Pride ’08 Bambuddha Lounge, 601 Eddy, SF; (415) 864-3733, www.juanitamore.com. 3pm, \$30. Juanita More! hosts this benefit for the Harvey Milk City Hall Memorial, with DJs Robot Hustle and James Glass, and performances by fancy-pants Harlem Shake Burlesque and the Diamond Daggers. Fill ‘er up, baby!

Starbox Harry Denton’s, 450 Powell, SF; (415) 395-8595, www.harrydenton.com. 6pm-midnight, \$7 High atop the Sir Francisc Drake Hotel, the swank Harry Denton’s presents DJ Page Hodel’s patented brand of diverse and soulful bacchanalia.

Sundance Saloon Country Pride Hotel Whitcomb, 1231 Market, SF; (415) 626-8000, www.sundancesaloon.org. 6pm-11pm, \$5. Hot hot bear husbands on the hoof, line-dancing for the pickin’ at this overalls-and-snakeskin-boots roundup.

Unity Temple, 540 Howard, SF; www.templesf.com. Legendary kiki-hurrah club Fag Fridays rises again with a sure-to-be-smokin’ DJ set from the one and only Frankie Knuckles, the goddess’s gift to deep house freaks and friends. **SFBG**



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By Sarah Phelan
> sarah@sfbg.com

GREEN CITY San Francisco's new solar incentive program just might make the conversion to green power almost free to city residents when combined with other state and federal programs, some of which expire at the end of this year.



This is an unlikely city for such a dynamic, as we reported a couple months ago (see "Dark days," 04/16/08), given our small lot sizes, high costs, and the fact that we have about twice as many renters as homeowners. The solar program also hit some political snags.

Promoted since December 2007 by Mayor Gavin Newsom and Assessor/Recorder Phil Ting, the Solar Energy Incentive program has been struggling to get Board of Supervisors approval since January when Sups. Chris Daly, Jake McGoldrick, Ross Mirkarimi, and Aaron Peskin objected to the use of public money to fund the program, which will subsidize solar installations on private homes and businesses.

These San Francisco Public Utilities Commission funds were intended to expand publicly owned power projects such as solar panel installation on city property. But as the SFPUC's Barbara Hale explained to the *Guardian*, new laws prevent cities from qualifying for state rebates if they convert municipally owned buildings to solar, making those conversions a comparatively losing financial equation.

So on June 10, the board approved Newsom's program in an 8-3 vote, with Mirkarimi lending his support after he secured funding for a complementary \$1.5 million, one-year solar pilot program targeted at nonprofits and low-income families. The San Francisco Solar Energy Incentive program will provide \$3 million in solar rebates annually for 10 years.

As Mirkarimi aide Rick Galbreath told the *Guardian*, "Nonprofits can't always move as fast as the private sector, and solar advocates, who have been pushing other programs since December, have already got things in the pipeline."

Some of those other programs combine with the new city one in interesting ways. "What if solar were free? Then everyone would install it, right?" was the question posed by Tom Price, whom we profiled in January (see "Solar man," 01/02/08)

for founding Black Rock Solar, which does large public interest solar projects using volunteer labor.

Now Price thinks the free solar power that he's been able to leverage for schools and hospitals just might be available to the average San Franciscan. "This program inadvertently could make solar in San Francisco the cheapest it's ever been," Price told us. "At least for a short window of time."

Under the city's program, solar rebates begin at \$3,000 for homeowners — and rise in \$1,000 increments to a maximum of \$6,000 if residents use local installers, hire city-trained workers, and live in city-designated environmental justice districts. For private businesses, the rebate cap is set at \$10,000. But that amount can rise if combined with the state and federal incentives that expire at the end of the year.

"I'm one of three tenants. Each of us has an electrical meter, each of us is eligible for a \$5,000 rebate under the city's program," said Price, who rents on Potrero Hill and hopes to pull off an almost no-cost conversion with his landlord.

Price estimates the solar conversation will cost about \$15,000 per tenant. So, if two conversions are done (there's only space for two conversions on most of the city's Edwardian and Victorian homes), Price's landlord can subtract two \$5,000 cash rebates, plus the Pacific Gas and Electric Co.-administered California solar incentive, plus a \$2,000 federal tax credit.

Price said landlords can also take advantage of a 30 percent investment tax credit on top of a 60 percent tax deduction that Dave Llorens of Next Energy found buried deep within the economic stimulus package signed by President George W. Bush earlier this year. Landlords can then arrange to sell cheap, renewable power to their tenants.

"What if I sign an agreement with my landlord to pay \$50 per month for the right to have access to his solar system?" Price said. "So now the money that would have been going to PG&E goes to the landlord."

And it's clean, free power, rather than PG&E's expensive power generated largely from nuclear and fossil fuel sources.

"This makes San Francisco the first place a tenant and a landlord can really work together to make solar power affordable," Price said. "And that in turn will help drive adoption of renewable energy." **SFBG**

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The new privacy

By Annalee Newitz

> annalee@techsploitation.com

TECHSPLIOTATION It's shocking how quickly we've all gotten used to the idea that the government can and will listen in on everything we say on our telephones, as well as everything we do on the Internet. Case in point: the FISA Amendments Act passed in the House last week, and is predicted to pass the Senate this week. This is a bill that grants telecoms retroactive immunity for illegally giving the National Security Agency access to the phone calls and Internet activities of millions of US citizens. What this bill ultimately does, aside from not holding companies accountable to the Constitution, is open the door for future mass infractions.

We're looking down a fiber-optic cable that leads to a future where US spies can snarf up everybody's data without warrants, combing through it for potential suspects in an ongoing digital witch hunt for terrorists or other "bad guys." I'm not saying anything new here. This is just a quick recap of every progressive futurist's nightmare: it's an Orwellian world where nothing you do goes unseen.

My hope is that this absurd bill won't pass the Senate. But if it does, at least we can hope it will be somehow held in check by other laws to come, and by constitutional challenges. But I still think it's time that we kiss our old-fashioned notions of privacy goodbye.

And not because we will all reveal our secrets and therefore be equally naked, as "transparent society" shill David Brin has argued. We never will be equally naked. There will always be governments and wealthy entities that have the means to cover their tracks and hide their transgressions. I think we must shed the idea that somehow we can protect the rights of ordinary people by protecting what we in the United States once called privacy.

The notion that we should each be granted a special sphere where everything we do goes unseen, unrecorded, and unmarked is a relatively new notion in itself, something that could hardly have existed in a small-town society where everybody knew everybody else's business. And it still hardly exists in many high-density countries like Japan and China, where privacy is not as prized as other rights are.

What we ask for when we ask for privacy in the United States is a simply a space (physical or digital) to do legal things without fear of reprisals. Even when we had a more tightly-wrapped notion of privacy, say, 50 years ago, it was hardly perfect. Secrets leaked; spies spied. But there were no 24-hour videocam logs and detailed records of your every correspondence available and searchable online. You could write love letters to your secret admirer, ask her to burn them, and be sure nobody would ever know about your forbidden love.

If those letters were intercepted in a small community, your infamy would live forever. Not so in the digital age, when there's so much readily available infamy that nobody could be bothered to remember your indiscretions for more than a few seconds. What I'm trying to say is that we will never have the old privacy of the burned letter again.

Instead we will have the new privacy, where what we do can be seen by anyone, but will mostly be hidden by crowds. The problem is that we still lose the old privacy forever. My secret transgressions may be drowned out by multitudes, but anyone who is determined to spy on my most private life will probably be able to do so — without a warrant.

So what do we do? Develop new standards of propriety, becoming as formal and controlled behind closed doors as we are in public? I think that will have happen in some cases. And in most cases, people will rely on crowds to hide them, hoping they never fall under sustained scrutiny. The more noise all of us make, the more we can help to hide the innocent. There will be a kind of privacy in the crowd.

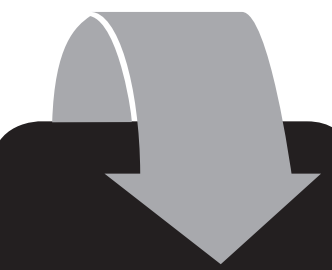
But there will also be a private class of people who never have to rely on crowds. To return to my earlier point, I don't buy for a minute the idea that at some point everyone — including the rich and politically connected — will be subjected to the same scrutiny as those people whose phone records were illegally handed over to NSA by AT&T. The powerful will continue to have old-fashioned privacy, while the rest of us must get used to living without it. **SFBG**

Annalee Newitz (annalee@techsploitation.com) is a surly media nerd who tried to hide behind a crowd once but they dispersed.

Well, it sucks to admit, but I've never publicly expressed my love for running because runners are fucking dorks. Have you seen their shoes!? Before the Nike Free-Everyday was released, the only running shoes you could get —good ones, I'm talking about— looked like they'd been designed by colorblind robots from the planet Zorton.

—from "Semi-conscious consumerism: Nike + American Apparel + what, exactly" by Justin Juul in the Pixel Vision blog

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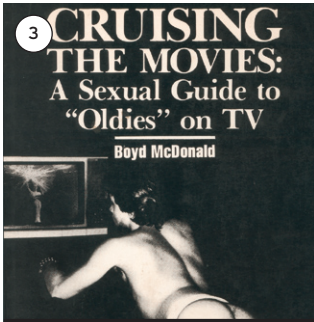
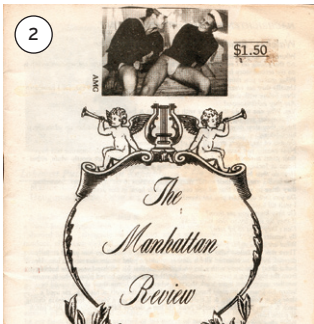
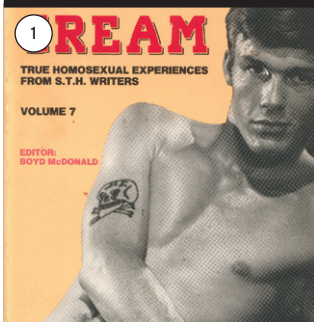
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



JUNE 25-
JULY 1, 2008

O BOYD

By Johnny Ray Huston
> johnny@sfbg.com

You won't find Boyd McDonald in any anthology of American film criticism, but to me he's as important as Pauline Kael and Manny Farber. McDonald's 1985 book *Cruising the Movies: A Sexual Guide to "Oldies" on TV* (Gay Presses of New York) delivers what the title promises — as well as a hilariously scathing description of Ronald Reagan's legs in a 1943 flick called *John Loves Mary*. McDonald recognized the greatness of Gloria Grahame before film noir became vogue, and intuitively knew that movies are meant to be cruised on late night. In the still peerless protozine *Straight to Hell: The Manhattan Review of Unnatural Acts*, his political intelligence and lack of pretense bloom even more perverse smut poetry. You probably won't find much McDonald in LGBT archives, either. But history, like pleasure, is where you discover it.

WEDNESDAY
JUNE 25

MUSIC

Plants and Animals

The cover of *Parc Avenue* (Secret City, 2008), *Plants and Animals*' first full-length disc, looks like a freeze-frame from a celluloid acid trip. Nearly two dozen people stand in the woods mid-Moon Dance, as if they fell down the rabbit hole in 1973 and were only just rediscovered. The picture was probably taken in Mont Royal, the Montreal park where hipsters, families, and Rastafarians congregate every Sunday to join a drum circle, have picnics, play acoustic guitar, and get really high. This Montreal trio would fit in perfectly there. They're just three dudes who want to play melodic, folksy jams for some friends, with a occasional electronic loop kindly provided by modern technology. **(Laura Mojonnier)**

With Scrabbel and Greg Ashley
8 p.m., \$10
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

THURSDAY
JUNE 26

VISUAL ART/EVENT

Babylon Falling One Year Anniversary

Babylon Falling is what an independent bookstore should be. The Nob Hill gem displays a unique mix of vibrant art, provocative literature, and original, revolution-themed memorabilia. A typical visit consists of browsing through pamphlets calling for uprising at one end of the store, and strangely cute collectible vinyl toys on the other. When Babylon Falling is not showcasing books on history, political science, and philosophy, it serves as a gallery where local artists exhibit their work. Many of them contributed to a new Babylon Falling T-shirt line that will be unveiled during the anniversary celebration. The free beer should ensure mingling among artists, avid readers, and anarchists. **(Kevin Lee)**

With DJ David Choong Lee
7 p.m., free
Babylon Falling
1017 Bush
(415) 345-1017
www.babylonfalling.com

MUSIC

Amber Asylum

How might it feel to be entombed, conscious, within the translucent burnt brilliance of amber? Peaceful, warm, contemplative, romantic, haunted, fragrantly ancient ... much like the dark lullabies slowly churned in the ambient assault of *Amber Asylum*. Considering the explosion of local heaviness with which Bay Area metalphiles are blessed, it's easy to forget that intensity doesn't necessitate bludgeoning loudness. *Amber Asylum* proves this gracefully, favoring cello and violin over the ubiquitous guitar, a distinction that likely earned its latest record, *Still Point* (Profound Lore Records, 2007), a spot in *Terrorizer's* Top 40 of 2007. **(Kat Renz)**

With Trees and Drain the Sky
9:30 p.m., \$7
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

PERFORMANCE

Q-Baret Spectacular

"Willkommen! Bienvenue!" The real star of *Cabaret* was not the gaydar-lacking Sally Bowles, but

the decadent gender-bending of Germany's nightclub culture in the 1930s. Yet when it comes to nouveau burlesque acts — Pussycat Dolls, I'm talking to you — conventionally sexy *Maxim* girls are the only ones wearing the fishnets. SF Boylesque, an all-male revue, takes it back to an era of sensual performance not constricted — unlike those ladies in corsets — by traditional notions of gender. They perform with San Francisco's all-queer showgirls, the Twilight Vixen Revue. The Kit Kat Club in SoMa? "Outside it is summer in San Francisco. But in here it's so hot ... welcome!" **(Ailene Sankur)**

8 p.m., \$10-\$15
Garage
975 Howard, SF
(415) 885-4006
www.975howard.com

FRIDAY
JUNE 27

VISUAL ART

"Auto-Da-Fé: New Work by David Gremard Romero"

David Gremard Romero gleans atmospheric depth from baroque-era painting, comic book energy from DC superhero

iconography, and a sense of gay playfulness from life. (Though admittedly, a baroque figure like Caravaggio knew a thing or two about gay playfulness.) The banner-span splendor of his 2006 painting *Metamorphosis* — which proves he can be his very own Vivian Girl — is a product of an eye for beauty and a (rarer) hand for embellishing it. Now Gremard Romero's digging deeper, working in collaboration with Zapotec clothiers to create Luchador costumes from his designs. In keeping with the wrestling theme, the works in his new show confront pre-Columbian and colonial influences. **(Huston)**

Through August 31
7-10 p.m.
Buceon Gallery
398 Grove, SF
(415) 863-2891
www.buceon.com, www.gremardromero.com

MUSIC

Panther

It's hard to believe Panther is the brainchild of one multi-instrumentalist, Charlie Salas-Humara, and not the work of four or five scrappy indie rockers. The Portland, Ore., act bears none of the signs of an artist unchecked:



no loop-pedal excesses or misguided flute solos — just noisy, frenetic art rock at its finest. The recent addition of drummer Joe Kelly only amplified Panther’s rhythmic intensity on its Kill Rock Stars debut, the recently released *14 Kt Gold*. One can imagine he’s done the same for the now-duo’s live shows. **(Mojonnier)**

With the Botticellis, Pickwick, and Winter’s Fall
9 p.m., \$10
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

MUSIC/PERFORMANCE

EnviroSonic
Since puberty, two noisy disturbances never fail to turn my easily distracted head: the clickity-clack of a well-manipulated skateboard and shreddy guitar distortion. Such being the case, I may just melt away at EnviroSonic, the season opener of the auditory exploratory series, MOVE→SOUND. Canadian artists Sam McKinley and Christian Nicolay mic a custom-made handrail, run it through assorted overdrive, distortion, and delay effects, grind the

hell out it (this is all on stage, mind you), and see what sorts of unholy noises emerge. It’s live grindcore at its literal best. Patches and switches will be available for highly encouraged audience participation. **(Renz)**

With Diana Burgoyne and Beno + Minnie
8 p.m., \$8–\$15
LAB
2948 16th St., SF
(415) 864-8855
www.thelab.org

BENEFIT

B.A.D. Girls Mud Wrestling
My grandparents met on rollerskates. Holding hands, they would skate around and around, drinking Coke, listening to oldies — which weren’t oldies at the time — and stealing pecks on the cheek when the circuit took them beyond the sight of their chaperone. Like ballparks and bowling alleys, skating rinks are as American as apple pie. Of course, there are plenty of things one can do with a warm apple pie besides eat it. Roller derby’s speed and full-contact body blocks turn the rink into a ring, its dizzy dates into bouts. The Bay Area Derby (B.A.D.) Girls league shows its preference for



Of course, there are plenty of things one can do with a warm apple pie besides eat it.

the filthier appeal of apple pie by getting down and dirty in a mud-wrestling benefit smackdown. **(Ian Ferguson)**

9 p.m., \$15
CELLspace
2050 Bryant, SF
(415) 648-7562
www.cellspace.org

MUSIC

Robert Plant and Alison Krauss
A less likely pairing is tough to imagine: who would have pictured Robert Plant, the “golden god” OG of a rock legend, with his latest partner in song, Grammy-riddled country-bluegrass golden girl Alison Krauss? But perhaps premonitions of the duo’s wildly successful platinum CD, *Rising Sand* (Rounder), were always evident, provided one read the tea leaves of Krauss’ respectful openness to contemporizing tradition or sightings of the ever-curious Plant rummaging through the racks at Amoeba Music. Producer T Bone Burnett leads their band on this, the May-

December musical marriage’s first tour. **(Kimberly Chun)**

With Sharon Little
8 p.m., \$39.50–\$89.50
Greek Theatre
Gayley Road at Stadium Rim Way, Berk.
(415) 421-TIXS
www.ticketmaster.com

SATURDAY JUNE 28

MUSIC

Tea Leaf Green
It was June 2007 and I was at the opening night of the Bonnaroo music festival, enjoying a muggy summer night in rural Tennessee. A friend sold me a \$5 brownie, which I thought was steep for a modest-size cocoa-based confection. I devoured it and navigated my way through the crowded fairgrounds, allowing my ears to lead me. They led me straight toward a stage where a fountain of intoxicating sonic energy emitted from Tea Leaf Green, a

San Francisco rock outfit known for merging Pink Floyd–esque psychedelia, sophisticated songwriting, and electrifying live performances. I took a seat on the grass, tuned in to the music, and experienced an epiphany of sorts: the brownie I had paid \$5 for was an absolute bargain. **(David Crockett)**

Also Sun/29
With Izabella (Sat) and Jonathon McEuen (Sun)
9 p.m., \$25
Great American Music Hall
859 O’Farrell, SF
(415) 885-0750
www.gamh.com

EVENT

“Plenty: A Potluck of Books and Beats”
We all read “Stone Soup” in elementary school: hungry travelers come to a village, put a stone in a pot, and begin cooking. The curious villagers each add something to the pot. In the end, everyone happily shares the stew and we learn a lesson
CONTINUES ON PAGE 28 »

Covers of (1) *Cream*, (2) *The Manhattan Review of Unnatural Acts*, and (3) *Cruising the Movies* by Boyd McDonald (see “O Boyd”); (4) B.A.D. Girls mud wrestling (see Fri/27); (5) Panther (see Fri/27); (6) Sam McKinley will grind a mic-ed handrail in EnviroSonic (see Fri/27); (7) James Cotton (see Sun/29); (8) Plants and Animals (see Wed/25); (9) Boylesque perform at Q-Baret Spectacular (see Thurs/26); (10) Babylon Falling (see Thurs/26); (11) *La Caida* by David Gremard Romero, appearing in “Auto-Da-Fé” (see Fri/27); (12) *Mighty Underdogs* (see Tues/1); (13) Alison Krauss and Robert Plant (see Fri/27).

PANTHER PHOTO BY INGRID RENAN; PLANTS AND ANIMALS PHOTO BY CAROLINE DESILETS; BOYLESQUE PHOTO BY THEMALEIMAGE.COM; BABYLON FALLING PHOTO BY SHAUN ROBERTS; ALISON KRAUSS AND ROBERT PLANT PHOTO BY PAMELA SPRINGSTEEN

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THE SAN FRANCISCO BAY GUARDIAN PICKS

Amber Asylum
(left; see Thurs/26);
Tea Leaf Green
(right; see Sat/28)

AMBER ASYLUM PHOTO BY
DANA RENNINGER



PICKS CONT>>

about sharing. La Peña brings back the Grimm notion of community exchange with "Plenty: A Potluck of Books and Beats" where attendees bring unwanted books, DVDs, and CDs for someone else to take. A DJ spins as your new friends paw through your old crap. You might even find someone who wants those Coolio discs. **(Sankur)**

Noon; \$5 with books, \$10 without
La Peña Cultural Center
3105 Shattuck Ave., Berkeley
(510) 849-2568
www.lapena.org

SUNDAY JUNE 29

MUSIC

James Cotton

The blues don't eat; the blues don't sleep; and the night hours leave the blues leaning against shadow-shrouded, smoky street corners, half-drowned and heavy-hearted. Somehow the blues find a way into everyone's life, and in short time finds their way out again. Unless you build a home in the blues. Over half a century ago, harmonica legend Sonny Boy Williamson apprenticed the nine-year-old James Cotton and raised him as a bluesman. After recording with Sam Phillips' Sun label, touring with Muddy Waters, and pocketing a Grammy, few others can claim such prize real estate in the blues as Cotton, perhaps because few others discovered so much land. **(Ferguson)**

7 p.m. \$18; 9 p.m., \$12
Yoshi's
510 Embarcadero West, Oakl
www.yoshis.com
(510) 238-9200

MONDAY JUNE 30

EVENT

Chris Hedges

While a foreign correspondent, Chris Hedges produced two decades of investigative accounts from hot spots like Sarajevo, Kosovo, and the Middle East, including a stint as the Middle East bureau chief for *The New York Times*. Hedges also earned a Pulitzer Prize in 2002 as a member of the *Times* team

that covered terrorism. Now a senior fellow with the Nation Institute, he comments on international affairs and the dynamics between society and religion. In his latest book, this year's *Collateral Damage: America's War Against Iraqi Civilians* (Nation), Hedges and journalist Laila Al-Arian peer at the effects of the war in Iraq through first-hand accounts from soldiers. **(Lee)**

6 p.m., \$15
World Affairs Council
312 Sutter, SF
(415) 293-4600
www.itsyourworld.org

TUESDAY JULY 1

MUSIC

Mighty Underdogs

When three Bay Area indie hip-hoppers — Headnodic (Crown City Rockers), Lateef the Truth Speaker (Latryx), and Gift of Gab (Blackalicious) — formed a band, they called it the Mighty Underdogs, as if they stood in the

shadows of other hip-hop greats. Yet the members' reputations attracted the likes of MF Doom and DJ Shadow for 2007's EP *The Prelude* (MU), and their upcoming full-length debut *Dropping Science Fiction* (Def Jux) culls the collab credentials of Damian and Julian Marley, K-OS, and Lyrics Born. Betting on the underdog offers the highest returns; why should this performance be any different? **(Ferguson)**

With Raashan Ahmad, Kat 010, Joyo Velarde, Chief Xcel, and E da Boss
8 p.m., \$20
DNA Lounge
375 11th St., SF
(415) 626-2654
www.dnalounge.org

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the *Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.



LOCAL ARTISTS Guillermo Gómez-Peña and James Luna
TITLE Photos of El Mexican't and The Shame-man

THE STORY Chicano performance artist Gómez-Peña's and Native American conceptual artist Luna's ongoing project *The Shame-man meets El Mexican't* challenges stereotypes, assumptions, and lazy thinking about race and culture. Their latest collaboration within the series, *La Nostalgia*, reveals how that term can be used as a mechanism of cultural defense, as a stylistic device, and as a way of revising the artist's careers. In a pair of performances last year, the artists staged their ritual deaths inside coffins and then engaged in a poetic dialogue while Luna cooked Indian stew and Gómez-Peña played roulette. **SHOWS:** *La Nostalgia Re-mix* (Best hits and outtakes for an imaginary bar). Thurs/26, 8 p.m.; \$10–\$20. The LAB, 2948 16th St., SF. (415) 864-8855, www.thelab.org. (Also, on July 11, Gómez-Peña's group La Pocha Nostra will present four performance/installation pieces at the de Young Museum.)

WEB SITES www.pochanostra.com, www.jameslunaprojects.com



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blackhumour

SAT, 7/12 AT 9:PM
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Music Hall
San Francisco

SAT, 7/19 AT 2:PM
Donald Robinson
Kris Tiner

SAT, 7/19 AT 7:PM
KFJC Presents
Dave Emory Lecture
@ Appreciation Hall
Foothill College

SAT, 7/26 AT 4:PM
Birgit Ulher
Gino Robair

For more details,
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CONCERT UPDATE

FEATURED SHOW



PEOPLE UNDER THE STAIRS RICHIE CUNNING

6/26 INDEPENDENT
MYSACE.COM/PEOPLEUNDERTHESTAIRS

THIS WEEK

PEOPLE UNDER THE
STAIRS
RICHIE CUNNING
6/26 Independent

DILATED PEOPLES
THE ALCHEMIST
6/26 Mezzanine

BILLY IDOL
6/26 Fillmore

GREG BROWN
6/27 Great American
Music Hall

GRAND MASTER FLASH
6/27 Mezzanine

ROBERT PLANT &
ALISON KRAUSS
6/27 Greek Theatre

BIG SANDY & HIS FLY-
RITE BOYS
6/27 The Uptown

CAMPER VAN
BEETHOVEN
6/28 Fillmore

SCISSORS FOR LEFTY
6/28 The Uptown

MIGHTY UNDERDOGS
7/1 DNA Lounge

A DECENT ANIMAL
7/3 Amnesia



MODEY LEMON
7/4 Hemlock

STEVIE WONDER
7/5 Shoreline
Amphitheatre
7/8 Sleep Train Pavilion

WE ARE SCIENTISTS
7/6 Independent

RATATAT
7/10 Slim's

KING KHAN & THE
SHRINES
7/11 Great American
Music Hall

20 MINUTE LOOP
7/11 Bottom of the Hill

TRIPLE COBRA
7/12 Bottom of the Hill



RYKARDA PARASOL &
THE TOWER
7/12 The Uptown

THE LAMPS
HAUNTED GEORGE
7/12 Hemlock Tavern

SARA BAREILLES
7/12 Fillmore

LYFE JENNINGS
7/14 Fillmore

THE POLICE
ELVIS COSTELLO
7/14 Shoreline
Amphitheatre
7/16 Sleep Train
Pavilion

MASTER/SLAVE
CAVES
7/16 Rickshaw Stop



WOLF PARADE
7/17 Fillmore

THE LONG WINTERS
7/17 Independent

HARRY AND THE
POTTERS
7/18-19 Bottom of the Hill

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Ninja binge

NINJA GAIDEN II
(Tecmo/Microsoft Game Studios;
Xbox 360)

GAMER It was 1988 when the original *Ninja Gaiden* began emptying the coin-purses of arcade addicts with its relentless difficulty and catchy soundtrack. Twenty years and roughly eight installments later, the series should be winning prizes for consistency. In the new *Ninja Gaiden II*, the player once again takes command of über-ninja Ryu Hayabusa and his trusty Dragon Sword, wading *shuriken*-first into a merciless onslaught.

The 1989 NES port reputedly introduced cinematic cut-scenes to the console medium, though unfortunately the visual innovation was paired with decidedly lack-luster plotting. Nine years have elapsed, yet it's no different this time around: a coalition of male-factors has teamed up to awaken an unspeakably powerful evil, and it's up to you to stop them.

Despite this creative stagnation, gamers and developers keep coming back to *Ninja Gaiden* for one thing: the combat system, which has been consistently satisfying and incredibly hard in every version. In 1999 a Tecmo developer named Tomonobu Itagaki marshaled "Team Ninja" and began work on the first modern, 3-D iteration of *Ninja Gaiden*, which was released on the original Xbox and PlayStation 2 in 2004.

Itagaki's initial combination of state-of-the-art graphics and unforgiving difficulty resulted in what has been hailed by many as the greatest action game of all time. And while it often makes you want to smash your controller against the wall, mastering the fluid, frenetic combat is eventually quite satisfying. Breaking with longstanding action-game tradition, the number of enemies

is precipitously reduced, with a commensurate increase in cunning and deadliness on the part of Ryu's adversaries. Rather than beating impossible odds with frantic button-mashing, the player is forced to actually get good at the game.

For better or worse, *Ninja Gaiden II* picks up roughly where its predecessor left off, bringing

Ninja Gaiden without a frustrating catch, however: desperate de-limbed opponents become serious threats as they resort to ever-more-suicidal attacks. Close in on one and hit the Y button, though, and Ryu will perform an "obliteration technique," a choreographed slice-and-dice that precipitates a cinematic camera angle and veritable tidal wave of viscera.

Itagaki has finally caved to an "easy" difficulty level, and beginners or even experienced



An array of arterial spray: respect the rejiggered, gory rigors of *Ninja Gaiden II*.

back familiar weapons and combo attacks as well as Ryu's traditional enemies in the form of the malevolent Black Spider Ninja Clan. The graphics engine is snazzy and modern, and the health bar system has been made more merciful by Ryu's ability to automatically regenerate some health after the conclusion of a fight.

One new feature sets the game apart from forerunners: the gore. While the 2004 version made it possible to dispatch enemies with a well-executed decapitation, the sequel ups the dismemberment ante like an amputee fetishist. Even first-time players will find themselves lopping off legs and arms with alacrity. It wouldn't be

gamers will be grateful for the "path of the acolyte." Despite this and other sanity-saving measures, like the addition of automatic save points before boss battles, the game can still be enraging. Ranged attackers know where you're going to be before you do, and the third-person camera remains uncooperative. One boss even explodes after you defeat him, killing you instantly until you figure out the thoroughly asinine solution.

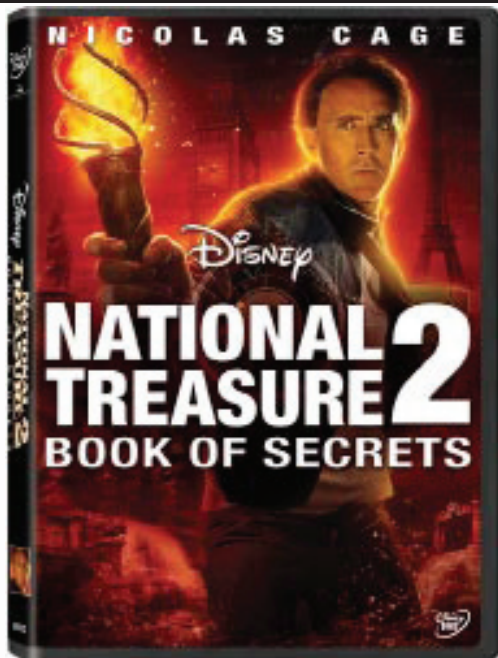
There's really no point in complaining. Fiendish difficulty will always be the order of the ninja day, and the "game over" screen might as well be replaced by a picture of Itagaki's smug, stunna-shaded face. By the time you ascend Mount Fuji to do battle with the final boss, however, the sense of accomplishment is huge. And for those looking to master the best melee combat modern gaming has to offer, *Ninja Gaiden II* is the only serious choice. For those looking to acquire a frustration-induced medical condition, it's also a great option. **(Ben Richardson)**

THE MIX

- (1) Kinks cover band the Minks, DeYoung Museum
- (2) Galactic Core, Hemlock Tavern
- (3) Obsessing over Euro 2008 matches
- (4) Getting saved by a hot lifeguard, Venice Beach
- (5) R.I.P. George Carlin (1937–2008)

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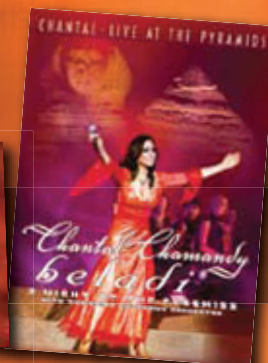
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music

Just call him Mr. Natural: Will Oldham (center), a.k.a. Bonnie “Prince” Billy, found wildlife and wild productivity at the Headlands Center for the Arts, where he spent three months recently. Also working it: Lady Gaga (left), who touches down at various Pride fetes; Grand Archives (top right), who waxes sweetly at Slim’s; and Mute Socialite (bottom right), who works a muscular free rock vein at Hemlock Tavern.

PHOTO OF LADY GAGA BY ARI MICHELSON; PHOTO OF BONNIE “PRINCE” BILLY BY ADMIRAL WILEY BALLS; PHOTO OF GRAND ARCHIVES BY DAVID BELISLE



ALL THAT GLITTERS: LADY GAGA

It takes a lot of g-g-guts to name your act after the Queen tune “Radio Gaga,” ’fess up to the fact that you attended Catholic school alongside Nicky Hilton, and make it your personal mission to make pop cool once more. Lady Gaga, 22, has the moxie to undertake all of the above, having gone from setting hairspray afire on fringy NYC stages and attending Tisch School of the Arts at NYU to hammering out songs for Britney Spears, and making her own brazen dance-pop à la “Beautiful Dirty Rich.” Why did she name her debut, *The Fame* (Streamline/Interscope)? “The concept is that it doesn’t matter who you are or where you come from or what you have, as long as you can embody a sense of inner fame and value of your own ideas, you can really be whoever you want,” Lady Gaga opined huskily on her way to a Raging Waters gig in San Dimas. “I was nobody, and I’ve been jerking people for years into thinking I’m somebody I’m not. I used to get into clubs like when I was 16. I’d usually just walk right in because of the way I carried myself, the way I dressed, the way I spoke to people.”

Sat/28, 8 p.m., \$45. Temple, 540 Howard, SF; www.templestf.com. Sun/29, 6:10 p.m., Pride Festival, Civic Center, SF; www.sfpride.org

Where there’s Will ...

By Kimberly Chun
 > kimberly@sfbg.com

SONIC REDUCER The cormorants know, the red-winged blackbirds have heard, and the quail would wail: the Marin Headlands and surrounding environs are imbued with more than a little magic. You don’t need to spend much time there to know this, rolling through pebbly Rodeo Beach or tromping down Tennessee Valley Road, soaking up the sagey scents and painting the digits dark red with crushed blackberries, as little girls wander by talking on seagull-feather faux cellies.

They will testify, as will Will Oldham — a.k.a. Bonnie “Prince” Billy, a.k.a. ace Palace Brother, singer-songwriter, and star of *Old Joy* (2006) and *Matewan* (1987) — to the area’s healing properties and the way its fresh breezes, rippled clouds, and hills in every hue of green ignite the imagination. After all, until recently Oldham was squirreled away at the Headlands Center for the Arts as an artist in residence. In one of the few interviews he’s consented to lately, Oldham told me he ended up doing much songwriting,

including a commissioned piece with his Superwolf partner Matt Sweeney intended for a new Wim Wenders film.

“I felt super-fortunate,” said the jovial, easygoing Oldham from Louisville, Ky., where he’d driven to from the Bay Area only three days previous. No matter that tornado warnings were all over the local media as he cast his mind back. “It was kind of a dream situation, because out there in the Headlands, there’s no cell phone reception. And once you cross through that tunnel, you’re in something you can imagine as wilderness and by the sea, and there’s a fair amount of wildlife — snakes and skunks and turkeys and deer and coyotes and bobcats and seals, which, if you choose to, you can see more of than you see any human being on any given day.”

He’ll be back in the Bay after touring Europe and playing a handful of US dates, ending in San Francisco. The occasion is *Lie Down in the Light* (Drag City), Oldham’s worthy, rootsier follow-up to the transcendent *The Letting Go* (Drag City, 2006). If the latter is colored by the otherworldly ambience of its Icelandic origins, then the new album is touched by the tender humidity of its Tennessee record-

ing site, encompassing, according to Oldham, “a couple songs that sort of address — using terms of love, devotion, and even lust — songs themselves.”

“I think,” he offered, “at the end of the day, sometimes it can be the truest form of comfort, especially if you’re a singer. You can find in music just about any ideal emotional landscape you crave, whether it’s angst or rebellion or celebration or union or dissolution. It’s all there, and none of it’s going to call you back or text you at four o’clock in the morning or blame you for anything you did or didn’t do or slap you with a paternity suit.”

Not that Oldham can speak on paternity suits. “My lawyer says I can’t answer questions like that,” he demurred mirthfully. Meanwhile there’s some heavy weather to consider. “I do have a cellar,” he said, not worried at all. “But I’m not the hiding kind. I want to see it if it comes. I think I can run faster than a tornado.” **SFBG**

MORE AT SFBG.COM

For more from Will Oldham, see the Noise blog at sfbg.com

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DILATED PEOPLES

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GRAND ARCHIVES

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Queercore, many mornings after

Pansy Division's Jon Ginoli and Camper Van Beethoven's Victor Krummenacher

THE QUEER ISSUE Call it a harmonic convergence of two queer legends of indie rock and queercore. Victor Krummenacher of Camper Van Beethoven and Jon Ginoli of Pansy Division got together recently to talk about the way it was, coming out in the repressed 1980s and coming into their own experientially, politically, and musically in 1990s San Francisco — each, as Krummenacher puts it, a “gay guy suddenly in Candyland.” Life is still sweet — and hella active — for these old friends: Krummenacher celebrates Camper's 25th anniversary with a June 28 show at the Fillmore, and Ginoli is unleashing Pansy Division's new documentary, *Pansy Division: Life in a Gay Rock Band*, at Frameline June 26, complete with an afterparty performance at the Eagle. And naturally, this won't be the last you'll hear from these prolific players: Pansy Division is working on a new album and Ginoli has a memoir coming next year on SF's Cleis Press, while Krummenacher is recording as McCabe and Mrs. Miller with the Sippy Cups' Alison Faith Levy and recently completed a fifth solo full-length. **(Kimberly Chun)**

JON GINOLI Before I started Pansy Division, I'd been actively trying to find other gay musicians' records. I'd listen to records, listen for hints, and it just seemed like I was always getting disappointed in that there were musicians I heard about who were supposed to be gay that would flat-out deny it in interviews. I thought, OK, if all these people who I think are lying are not going to come out, or really aren't ... that's when it finally dawned on me that I should do this band. At the same time I had that idea, so did Tribe 8. It was Tribe 8 and us and Glen Meadmore in Los Angeles. When we started that's what was going on in queer rock. The only other thing I knew about — and I didn't know about this till I started playing — was Fifth Column in Toronto.

There really wasn't much you could point to, and that's partly why I wanted to be as out and blunt as I could. Because it seemed like if you were gay and you liked rock 'n' roll, it was something you had to hide and it was something that there was some shame attached to. **VICTOR KRUMMENACHER** It was an interesting time. From my perspective, we had the [Michael] Stipe rumors and we had the Hüsker Dü rumors. But it was kind of, like, don't ask, don't tell. Kid Congo was always out. He was always what he was, which I admired a lot. **JG** I remember meeting him in New York, in '94, '95, and by that time, I knew he was gay. But I'd been a fan of all bands he'd been in — the Gun Club, the Cramps, and the Bad Seeds — and I didn't know he was gay until 10

years after I'd started buying his records.

VK A lot of the reason I was attracted to punk rock was because I knew queer people in it. My friends were gay, and I was coming out, and it was just really easy to deal with because they liked the same music, and it was fun. But it was a hard time, and the '80s sucked. I'm 43 now, and I deal with people in their 20s who have no clue how much it sucked.

JG Only the highlights have filtered down to them.

VK There *was* Phranc, and there was some chatter about Morrissey.

JG It's interesting — I was thinking, OK, it's like a ladder. You're taking a step at a time to reach a certain place, and I was thinking about the women's music scene, the lesbian music scene, from the late '70s. The folk scene.

VK Which seemed a little bit more coherent.

JG But it also seemed more insular, especially when I talk to people from that period. It was about being separate, and the thing about me wanting to do Pansy Division was that I wanted to engage by using rock music. It was kind of like taking the music that's popular but doing something that people would consider subversive with it.

People were dying, and that's why — even though I was horny and wanted to sing these pro-gay songs — we sang about condoms a lot. We had some songs that were cautionary tales. But for somebody who was born in 1987, there's no way that they could have much of a clue about what we're talking about, because they just didn't see the people dying. I moved here in '89 from Champaign, Illinois, and one of the first things I did was join ACT UP.

VK My experiences with ACT UP and Queer Nation meetings were rowdy good times — it was go out and be visible and be noisy — and then it got very bureaucratic, which I think was a natural progression.

JG ACT UP ran its course, which was right around the time I had the idea to do Pansy Division. I'm a political person, but I don't like too much music that's really didactic and up front about its politics. I didn't want to make music that people would agree with but wouldn't really enjoy. I thought this is my way to do cultural activism.

What I wanted to mention was I had a band [the Outnumbered] before Pansy Division that had three albums. They were indie in the '80s, and at the time, I was out to my band members, I was out to people in Champaign, but I didn't feel like I could write about being gay in my music because I was trying to represent the band and they were all hetero.

So did you have any bands before Camper?

VK Camper was my first band, when I was 18.



Homo corps: Jon Ginoli (left) and Victor Krummenacher got together recently for a rock-historical bro-down. | PHOTO BY TROY GASPARD

It was funny — I came out, and my band broke up [in 1990]. It might have had something to do with why I wanted to leave the band at the time, but it had nothing to do with the band breaking up. Basically when I came out, they were like, “And ... ?” I don't think it was any great surprise.

But the interesting thing was as soon as I came out, it was immediate acceptance. Seldom did I run into any problem, which made me wonder, why the hell didn't I do it sooner, and why the hell didn't more people do it?

JG It seems to me both Michael Stipe and Bob Mould have made statements about how they didn't want to come out because they didn't want to be seen as role models. The problem was to me, well, you're already role models to people and some of them are gay and some of them are straight.

My own thought about it was, well, if no one is going to come out and be out in music playing the style I like, then I'll do it. I mean, I had nothing to lose, and I do respect that other people have a lot of pressures, record companies.

VK The truth of the matter is, you guys did a lot of legwork that did ripple up.

JG So now you're doing Camper, and you're out, and you're in a long-term relationship. Were you been able to meet guys at shows, even if you wanted to back then, and now that you're out, do you have a gay contingent at Camper shows?

VK I wind up with gay contingents usually in the strangest, most unexpected ways. It's been more than once that I've gone home with a guy, and he figures out, “You look familiar.” Anonymity can be something you can thrive on. Or I guess, bluntly, it's nice to fuck around and have people not know who you are — because I've frequently been hit on because of who I am.

What I'm interested in is, where do you see younger people going?

JG We came along pre-MySpace, pre-Internet, really. It's so different now. It used to be a guessing game where you'd trade rumors with

other gay people about people you heard that were gay. Now Pansy Division has a MySpace page, and I'm getting messages and friend requests from other queer bands all the time and a lot of straight bands, too, that like our music. So I think it's not that big of a deal anymore unless you're trying to make it in the mainstream. Then there's still a wall where you can't make it unless you're already successful to some point, or you set out to be. Look at Rufus Wainwright. He's on a major label, but it was obvious from the outset that he was going to be a cult figure.

VK Especially if he's going to be doing the Judy Garland things. Not to dig too hard, but I did actually see it the other night [on PBS], and it was, like, “Why did you do that?” In a certain way, ironically, it's great progress — “Oh, yeah, a gay guy doing all of *Judy at Carnegie Hall* at Carnegie Hall.” My mom used to play *Judy at Carnegie Hall*, and I've always loved Judy Garland, but then I was just going, “That's not Judy Garland. That's just Rufus Wainwright.” I feel like he's better in his own context.

JG Given that I've always chafed against the gay identity that posits show tunes as part of the essential experience, I made myself sit down with the *Rufus Does Judy at Carnegie Hall* double CD, and, you know, his between-song patter was campy but he didn't camp those songs up anymore than they already were. But I don't want to hear *anybody* singing “The Trolley Song.” I really don't. **SFBG**

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- A United States citizen or resident with a US federal or state-issued ID

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12noon-4pm
The Armory
Enter on 47 Julian Street (at 14th Street)
San Francisco

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HELLRAISER HAPPY HOUR: PULLIN' PORK WITH PEACHES CHRIST: 4th ANNUAL QUEER PRIDE HAPPY HOUR

The Guardian Hellraisers mount the most BOISterous happy hour of the year, hosted by drag superstar PEACHES CHRIST of *Midnight Mass*! Ice cold beer specials! Pulled pork sandwiches by FunkNChunk & Drewes Bros. Meats! Special prizes from Good Vibrations' new mens' line, San Francisco Vibes! Junk-shaking beats by DJs The Magnificent Seven! No cover charge! 6pm - 9pm. Best MUNI: 22 Fillmore and all Metro lines to Church St. station

June 25 @ Pilsner Inn, 225 Church at Market
SFBG.COM/HELLRAISER

OUR MESSAGE IS MUSIC: THE 30th ANNUAL PRIDE CONCERT

The SF Lesbian/Gay Freedom Band celebrates its 30th anniversary with the Lesbian/Gay Chorus of SF, and SF Gay Men's Chorus! The celebration features special celebrity guests; former Band conductors; and a historic display.

June 26-27 @ Unitarian Universalist Church, 1187 Franklin at Geary
SFPRIDECONCERT.COM

ODC THEATER PRESENTS: LOCAL HEROES/BIG PICTURE

The 4th annual presentation of SCUBA - ODC Theater's national touring network for dance. This year, award-winning artists from Minneapolis and Philadelphia share an evening hosted by Ben Levy of LEVYdance, and Jose Navarrete & Debby Kajiyama of NAKA Dance Theater (former SCUBA touring stars and ODC Theater Resident Artists).
June 26-28 @ Project Artaud Theater, 450 Florida St at Mariposa
ODCTHEATER.ORG

GUARDIAN ARTS SERIES: SAN FRANCISCO ETHNIC DANCE FESTIVAL 30th ANNIVERSARY

2008 marks the 30th Anniversary of the San Francisco Ethnic Dance Festival, and in celebration, 50 master musicians and dancers from around the world join 500 Northern California artists on the Festival stage to make this year's event extra special! Saturdays 2pm and 8pm; and Sundays 2pm.
Thru June 29 @ Palace of Fine Arts, San Francisco
WORLDARTSWEST.ORG

FRAMELINE32

The San Francisco International LGBT Film Festival will feature more than 250 feature and short films—from narratives and documentaries to experimental and animated—representing the most artistically-innovative, thematically-rich and socially-relevant LGBT images and ideas from more than two-dozen countries.
Thru June 29 @ various Bay Area film venues
FRAMELINE.ORG

GUARDIAN

Back to the land

Fleet Foxes tear back the centuries

By Todd Lavoie

> a&cletters@sfbg.com

I hold no truck with keeping too firmly tethered to the here and now. A little let-go does the soul a world of good, and nothing beats floating off on a cloud of question marks as time and place melt from view. I already have the perfect soundtrack for the occasion: *Fleet Foxes* (Sub Pop), the debut by the Seattle band of the same name, could very well offer the deepest decade-leaps and blurriest geographic-muddles you're likely to encounter this year.

In their quest to fuse pre-rock 'n' roll sounds with indie-rock sensibilities, Fleet Foxes don't simply settle for 20th-century American Music 101. Rather, their time-travel extends all the way back to the Black Plague. Along with offering fresh takes on the smooth sounds of '70s SoCal pop; the baroque folk whimsies of Crosby, Stills, and Nash; and the hillbilly twang of your great-great-grandpappy's barn dances, the quintet is also more than willing to get medieval on your unsuspecting ears. Listen closely, and the odd madrigal flutters forth now and again. Little wonder, then, that the Pieter Bruegel painting on the album cover hardly feels like an anachronism. Instead, it

arrives thoughtfully recontextualized, much like the pan-decade musical explorations the group pulls off so effortlessly.

Mountains, rivers, birds, and forests — these are the main signifiers of Fleet Foxes' pastoral, pre-Industrial Age mood-making, along with plenty of references to family and death. On paper, most of their lyrics could pass for traditional folk songs. Translated to plastic, however, the words take on a different character. Wafting and drifting in goose bump-raising harmonies and vocal rounds cloaked in hilltop echo, they at times evoke an agrarian Beach Boys or a less lustful My Morning Jacket. Vocalist Robin Pecknold is endowed with an equally hall-filling tenor as that of MMJ's Jim James, and fluent in a full range of ghostly falsettos, tear-jerking howls, and sweet rally cries — each has been steeped in delicious reverb by producer Phil Ek (Built to Spill). Combined with the remaining members' soaring vocal arrangements and deft instrumentation, *Fleet Foxes* manages to somehow feel comfortably familiar yet bracingly fresh and new.

From its wordless sighs-from-country-heaven introduction to the heartbreaking Ronettes melodrama of its chorus, "He Doesn't Know



Antiquity now: Fleet Foxes get medieval on your 21st-century indie sensibilities.

Why" might be the band's most immediately persuasive pairing of otherwise perfect strangers, musically speaking. It's also the recording's most full-blown rock moment, along with "Ragged Wood," a transcendent country-rock shuffle powered by Pecknold's exhilarating mountain cries of "You should come back home, back on your own now."

Lest they leave us too anchored to the modern age, Fleet Foxes peel back the centuries without a hitch on the spectral lilt of "Tiger Mountain Peasant Song," a spooky madrigal in which Pecknold ponders, "Dear shadow alive and well, how can the body die?" in harrowing echoes while

a single acoustic guitar mournfully picks away in agreement. Elsewhere, in their boldest brain-rattle of century-confusion, Fleet Foxes weld ancient Andean flute melodies to furious Led Zeppelin folk-stomp on "Your Protector," a heavier-than-heavy meditation on death hoisted aloft by wide-eyed shouts of "You run with the devil!" Fierce words, but I'll lose myself in Fleet Foxes' fractured tableaux any ole time, thanks. **SFBG**

FLEET FOXES

Thurs/26, 9 p.m., \$10
Bottom of the Hill
1233 17th St., SF
www.bottomofthehill.com

A DRONE SUPREME: LOCAL DUO BARN OWL SOAR ON VOLUME AND TONE

Talking to Barn Owl is something of an evangelical experience. Longhaired duo Evan Caminiti and Jon Porras confess they're often mistaken for brothers, but their kinship actually began when they met at San Francisco State University, where they both played in metal bands.

"I guess it was through folk music and roots music and Indian classical and some other things that we started to see the validity of the drone — what it was besides this new experimental genre or whatever," Porras collects. The three of us are hunched over tea and coffee outside a sleepy Outer Richmond café, and I keep thinking about how it's been a long time since I've talked to rockers so plainly obsessed with refining the kind of music they play. "I've definitely reached a point where I'm not interested in music that doesn't take risks of some sort," Caminiti says. "Having this new freedom is almost like an addiction."

Drone music is as old as Tuvan throat singing, though many of the modern Western incarnations refer to the vibrationally attuned literature and compositions of mid-20th-century minimalist composer La Monte Young, who Barn Owl has studied up on. Unlike Brian Eno's electronics-based tone poems, Barn Owl's West Coast drone is distinctly earthy. It's *Metal Machine Music* from the organic aisle, with smoky landscapes of guitar and vocals hovering in heated sustain. Though layered effects overlap, the overall sound still bears the imprint of guitar strings, in keeping with predecessors like Charlambeides, as well as heavier hitters like Om.

"Just having that hand directly on what's making the vibrations really appeals to me," Caminiti explains. "There's something about starting with that organic element, and then adding effects upon that to do something else, rather than having it completely computerized."



The duo is obviously interested in space, but they also have a natural sense of drama, something left over, perhaps, from their metal days. When a loose drum beat emerges after three hazy tracks of their handsomely designed LP, *From Our Mouths a Perpetual Light* (vinyl on Not Not Fun; CD forthcoming from Digitalis), there's a sudden focusing effect; when a gigantic guitar chord thunders from out of nowhere a few seconds later, it's seismic. A clear-eyed frieze of acoustic guitar takes on extra potency within the duo's minimalist architecture.

Barn Owl's current tactic of frequent releases on a few sympathetic micro-labels suits their constant recording habit, though their growing reputation means Aquarius Records can't keep these limited editions in stock for long. "The home aesthetic is what the majority of our work has been based off of, and I'd say we definitely prefer that," Caminiti says. "Especially with free music, it goes along with having the freedom to explore."

Of course, this freedom is on prime display in concert, in which the duo pushes dialogued concepts into chancy, sculptural terrain, forging a physical relationship with the audience in the process. "That's our ultimate goal," Porras opines, "a room full of people just being consumed by this wall of energy." And inspiration is everywhere, or so it seems from a story Porras relays about being awakened by a terrifying sound a few weeks earlier: "In the middle of the night, the water heater just started making this insane noise.... It was definitely a drone," he says, laughing. "When the terror dwindled, we just started listening to it, and it sounded so cool." **(Max Goldberg)**

BARN OWL

Tues/1, 9:30 p.m., \$6
Hemlock Tavern
1131 Polk, SF
www.hemlocktavern.com

grooves



HARVEY MILK
Life. The Best Game in Town
(Hydra Head)

“Life is the best game in town and death goes to the winner,” bellows Harvey Milk guitarist-vocalist Creston Speirs on this album’s opener. It’s a line that kind of makes sense and kind of doesn’t, much like the song and the band’s music in general. That track, titled “Death Goes to the Winner,” begins with a delicate piano-guitar intro and hushed falsetto vocals before it abruptly breaks into a caveman fuzz-bass riff, ultimately finishing with a distortion-wrecked guitar solo and twisted references to the Velvet Underground’s “I’m Waiting for the Man” and the Beatles’ “A Day in the Life.” Basically it’s Harvey Milk doing what they’ve always done: juxtaposing serene lullaby melodies, pummeling sludge-metal riffs, and moments of sheer head-scratching strangeness.

What’s surprising is that they’re still doing it this well after all these years. Their landmark full-length, *Courtesy and Good Will toward Men* (Reproductive/Relapse), came out in 1997, and they broke up a couple of years later — presumably for good — before reemerging a few years ago. *Life* shares some of *Courtesy*’s tendency to frustrate expectations and make you wait (and wait) for the big payoff, but there’s more old-fashioned hard rock going on here — even if most of it takes place in slow motion. The highlight on this recording, “Motown,” sounds like a summer-time classic rock anthem crawling through quicksand, and is the kind of song that makes you realize these guys are just on a different plane. **(Will York)**



WOLF PARADE
At Mount Zoomer
(Sub Pop)

Am I the right listener to cock a cochlea toward the second full-length by the Montreal indie darlings? I, who preferred to roll in the “Disco Sheets” of Wolf Parade’s self-titled EP to their hot-on-the-heels debut, *Apologies to the Queen Mary* (both Sub Pop, 2005)? The band’s more diffuse, longer offering seemed to lack a firm identity that made it rise above all the Nationals and Walkmen on the street.

After the first few listens, I was ready to consign *At Mount Zoomer* to the same-ole-sameola bin, but then songs began to cohere: the eccentric and occasionally waltzing rhythms, the determinedly foregrounded rhythm guitar, vocalist Dan Boeckner’s arch Bowie-isms, the humming and whirling synth, and the creamily augmented yet hard-on-the-beat production by Arlen Thompson. “Call It a Ritual” triangulates at a guitar-and-piano-propelled, Spoon-like clip, while the baroque-flavored “Bang Your Drum” stitches together contemporary indie classicists the Shins with high-’70s Brian Eno. Judging from *At Mount Zoomer*, Wolf Parade is turning to less listened-to LPs by ’80s art-rock primitives for new musical routes: “All this work / Just to tear it down,” bemoans Boeckner on “Language City.” It’s tough reconstruction work, years after such a big splash. And even when Boeckner’s tremulous vocals err on the side of blanditude, his feature-free qualities begin to evoke notions of Wolf Parade as indie rock’s everyband, for every procession. **(Kimberly Chun)**

WOLF PARADE
July 17, 9 p.m., \$22.50
Fillmore
1805 Geary, SF
www.ticketmaster.com

local grooves



DOMINIQUE LEONE
Dominique Leone
(Strømland)

Wow. Dominique Leone crams a *Guinness World Records* number of ideas into a single composition. His debut is worth buying simply for the hilarious, helium-inhaling chants at the megasyncopated end of “Nous Tombons Dans Elle.” Yet that manic moment is just one of 100 quaalude interludes and kinetic attacks within 11 songs. *Dominique Leone*’s cycle of romantic discontent includes old alarm clocks and cuckoo hoots, German children’s voices, Spanish men’s voices, off-kilter or woozy keyboards, and tooth-drill guitar frequencies — oh, and full-bodied falsetto, if such a thing is possible. The falsetto is a head voice, yet Leone makes it as rich and strong as a man possibly can. Lyric after lyric proves he’s girl crazy — even girl tortured — but make no mistake: he also has a mad soprano inside him.

The often exhaustingly explosive talent on display in this album is enough to make you think Leone is the Mission District’s — maybe San Francisco’s — biggest musical secret. At least Norway’s cosmic disco and neo-prog rockers know to love him (see “From our Bay to Norway,” 10/24/07). Yet for all its fantasmic, genre-hopping reach, I like *Dominique Leone* best when the duke of stratosphere it’s named after sits down in front of the keys for a ballad. Even then, he can’t help but make an important word — for example, the titles of “Goodbye” and “Conversational” — bloom harmonies that stretch as far as a rainbow. **(Johnny Ray Huston)**

DOMINIQUE LEONE With Anne Hege. Fri/27, call for time, \$5.
Oakapolis Creativity Center, 447 25th St., Oakl.; (510) 663-6920

THE GROUCH Show You the World (Legendary Music)

After a five-year gap since his last solo project, the Grouch from the Living Legends crew returns with a lyrically and musically rich, well-balanced hip-hop album. A lot has changed in the life of the Los Angeles artist in the past half-decade — notably the birth of his daughter, Rio, in 2006. Not only does the two-year-old’s image grace the album cover and her voice open the disc, but fatherhood has clearly shaped the Grouch into a more mature MC. Still, the rapper hasn’t lost his edge: he’s merely refined it, as displayed on such winning cuts as the supersmart “Artsy” and the destined 2008 summer slumper “The Bay to LA” with fellow Legend Murs. **(Billy Jam)**

THE GROUCH With the Bayliens. July 19, 9 p.m., \$16–\$20. Slim’s, 333 11th St., SF. (415) 522-0333

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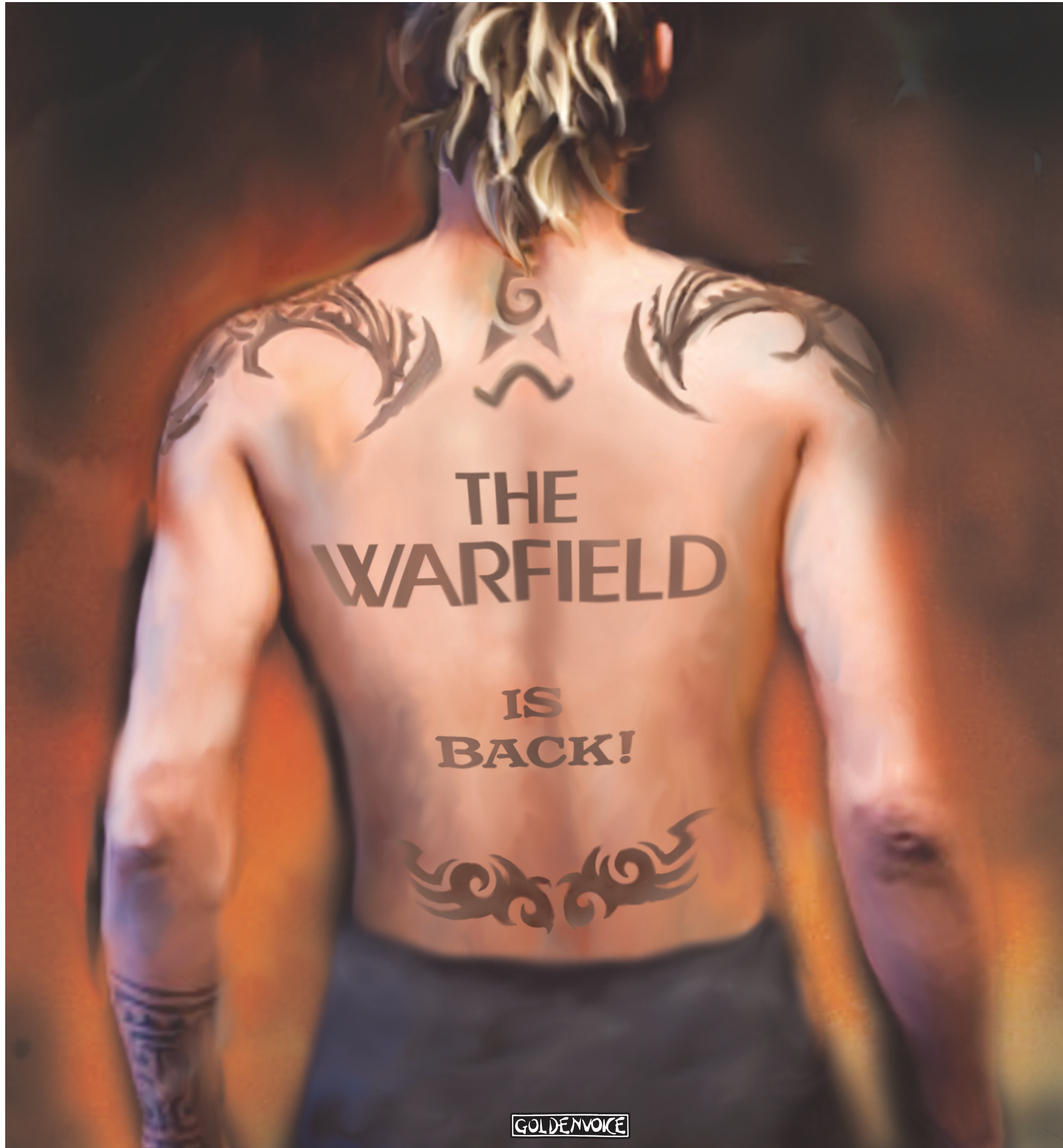
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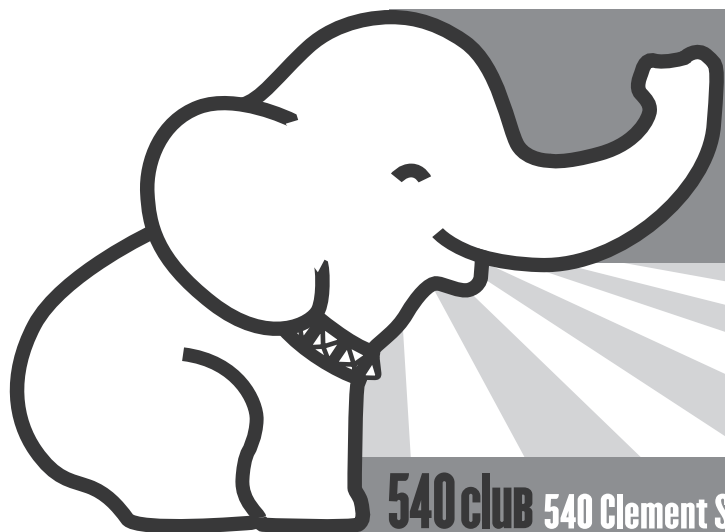
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| <p>RANCID LIVE 105</p> <p>september 26 » ADOLE-SCENTS & the wardogs september 27 » THE AQUABATS! & broadway calls</p> | <p>THE DANDY WARHOLS THE CHARLATANS</p> <p>october 4</p> | <p>JULIETA VENEGAS El Presente Tour</p> <p>october 11</p> |
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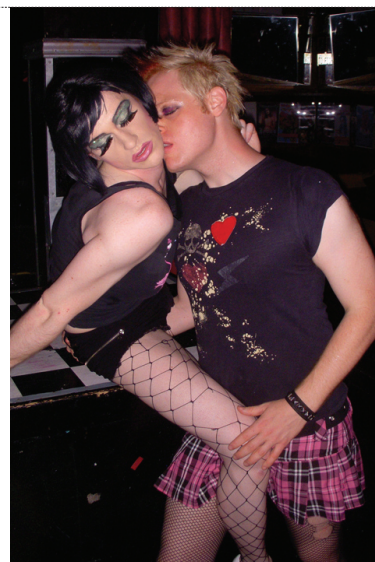
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MUSIC

Rock Candy

»» REVIEW May 15 was one of those few cheery days in San Francisco when a sunny morning transitioned into a “warm wind blowing, stars are out” night. Oh yeah, and that whole State Supreme Court lifting the ban on gay marriage thing probably raised overall spirits a bit. But no, that wasn’t the reason the evening mood was so upbeat. In fact, the joyous news that day was that a straight couple, refusing to be disenfranchised any longer, announced their engagement at the Stud’s mixed, bimonthly, electro-punk-pop night Rock Candy. I know, it’s all so unclear, but it wouldn’t be the city by the Bay if the fog didn’t continuously roll in, right? And as I rolled into the club, ready to rock, I too refused to be left out in the cold any longer and searched the venue for my next ex.

Sure, I came up in the age of rock star divorces like those of Tommy Lee and Heather Locklear or Locklear again and Richie Sambora. So I vow that if I were a rock, I’d be jade — because I no longer have faith in the so-called sacrament of marriage. Still, I say if straight people want to live in acrimony, they should be able to. But ear candy beat eye candy for the night-creatures in attendance amid the polyamorous union of DJed new rave, goth, indie, and Brit-pop, and club hosts Marc Blinder and Virginia Suicide’s rousing gay marriage-themed sing-along, which culminated with the inspiring “We Are the Champions.” Truth be told, I think it’s great that the happy couple delayed their announcement until everyone achieved the freedom to marry. Nonetheless, my more disillusioned half wondered what all the commitment-phobic gay partners, who previously shooed off marriage with “Darling, I’d marry you if I could,” will do now. **(Joshua Rotter)**



ROCK CANDY First and Third Thursdays, 9 p.m.–2 a.m., \$5. Stud, 399 Ninth St., SF. www.elasticfuture.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonner, and Kat Renz. Since club life is unpredictable, it’s a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 26, for information on how to submit an item to listings.

WEDNESDAY 25 ROCK/BLUES/HIP-HOP

»» Casualties, Time Again, Pullout, Destroy Everything Parkside. 8pm, \$12.
Colossal Yes, Tim Cohen, Donovan Quinn Rite Spot. 5pm, free.
Debbie Davies Biscuits and Blues. 8 and 10pm, \$15.
Disgust of Us, Downfalls, Hey Young Believer, Superfinos VTO Hotel Utah Saloon. 9pm, \$6.
Les Dudek, Volker Strifler Band Slim’s. 8pm, \$20.
JFP, C-Note, MC Flow, LDR El Rio. 9pm, \$8.
Knyfe Hyts, Jonas Reinhardt, Death Commando Hemlock Tavern. 9:30pm, \$5.
Matt McCluer Simple Pleasures Café. 8pm, free.
Neptune’s Favor, Mayfield, Out Damn Spot Grant and Green. 9pm, free.
»» Plants and Animals, Scrabbel, Greg Ashley Rickshaw Stop. 8pm, \$10. See Picks, page 26.
Removal, Part Time Christians, Olehole Annie’s Social Club. 9:30pm, \$7.
Terry Savastano Johnny Foley’s. 9pm, free.
“SFTV Unplugged IV” Red Devil Lounge. 8pm, \$10.
»» Sweet Revenge, Air Show Disaster, Solid State Logic Bottom of the Hill. 9pm, \$8.
“US Air Guitar Championships--SF Regional” Independent. 8pm, \$18.

BAY AREA
Jesse Colin Young Band Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$35.
Learning Curve 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.
Redwood City Blues Jam Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.
Sonic Strut Oakland City Center, 12th St at Broadway, Oakl; www.oaklandcitycenter.com. Noon, free.

JAZZ/NEW MUSIC

Karrin Allyson Yoshi’s SF. 8pm, \$16-20; 10pm, \$10-14.
Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Michael Chase Rite Spot. 9pm, free.
Collective West Jazz Orchestra Jazz at Pearl’s. 8pm, \$15; 10pm, \$10.
Gauche, Mitch Marcus Session Amnesia. 8pm, free.
»» Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-5600. 7pm, free.
Joan Jeanrenaud Great American Music Hall. 8pm, \$20.

BAY AREA
Mikie Lee and Amber Beckett’s. 10pm, free.
Steve Tyrell Yoshi’s. 8pm, \$24.

FOLK/WORLD/COUNTRY

“Acoustic Guitar Showcase” Bazaar Café, 5927 California; 831-5620. 7pm, free. With Teja Gerken.
»» Buxter Hoot’n, Erik Yates, Nicki Bluhm Cafe du Nord. 8:30pm, \$10.

BAY AREA
“Freight Open Mic” Freight and Salvage Coffee House. 8pm, \$5.50.
La Verdad Shattuck Down Low. 8:30pm, \$5-10.
Taarka Jupiter. 8pm, free.
»» Taj Weekes, Adowa Ashkenaz. 9pm, \$10-12.

DANCE CLUBS

Ana Mandara Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJ Trevor Simpson spins dance tunes.
Bondage Playspace Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, dirty pop, and go-go dancers.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cat’s Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.
»» Club Shutter Elbo Room. 9pm-2am, \$5. DJs Nako, Omar, and Justin spin goth and other stuff your parents warned you about.
Coo-Yah Bruno’s. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
Frat House 440 Castro. 9pm-2am, free. A gay club

with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses. **Grateful Dead Night** 12 Galaxies. 9pm-2am, \$7. DJ Darkstar Dan spins Dead jams as well as any Jerry-Bear related freakouts.

» **Infatuation** Vessel, 85 Campton Place; 433-8585. 10pm. DJs Sleazemore, Omar, Rchrd Oh?!, and Shane King welcome Italian fidget house duo Crookers.

Nightshift Stud. 10pm. Beats with DJ Initials PB.

» **1964** Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.

Qool 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

» **RedWine Social** Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.

Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.

» **Stay Gold** Make-Out Room. 10:30pm, \$3, last Wednesdays. Queer dance night.

Synchronize Il Pirata, 2007 16th St; 626-2626.

9pm-2am, free. Psych-trance with DJs Zul,

Sentient, and Ross.

Warped Stud. 10pm. Vintage beats, funk, rock, alternative, and disco.

Wax Wednesdays Milk. 10pm-2am, \$3. DJ RasCue turns back the clock with '80s and '90s hip-hop on vinyl.

THURSDAY 26

ROCK/BLUES/HIP-HOP

Acephalex, **World Eater**, **Beerjuana** Parkside. 9:30pm, \$7.

» **Amber Asylum**, **Trees**, **Drain the Sky** Hemlock Tavern. 9:30pm, \$7. See Picks, page 26.

Big Light, **Apollo Sunshine** 12 Galaxies. 9pm, \$15.

» **Butch Whacks** and **the Glass Packs** Bimbo's 365 Club. 8pm, \$45. Through Sat/28.

» **Dilated Peoples**, **Alchemist**, **Aceyalone**, **88-Keys** Mezzanine. 9pm, \$20.

Fleet Foxes, **Dutchess** and **the Duke**, **Mist** and **Mast** Bottom of the Hill. 9pm, \$10.

Hunters, **Greening**, **Drunken Public** Grant and

Green. 9pm, free.

Billy Idol Fillmore. 9pm, \$49.50. Also Fri/27.

Alan Iglesias Biscuits and Blues. 8 and 10pm, \$15. "Tribute to Stevie Ray Vaughan."

Monophonics, **Kapakahi** Cafe du Nord. 9pm, \$10.

My First Earthquake, **Young Moderns**, **Dirty Dishes** Amnesia. 9pm, \$7.

» **Pansy Division**, **Glen Meadmore**, **Winsome Griffies** Eagle Tavern. 8pm.

» **People Under the Stairs**, **Richie Cuning**, **Ashkon** Independent. 9pm, \$15.

Spill Canvas, **Ludo**, **Steel Train**, **Liam** and **Me Slim's**. 8pm, \$15.

Trifonic Red Devil Lounge. 8pm, \$8.

BAY AREA

Cast of Clowns Ashkenaz. 9pm, \$15.

Ruddy Carpel 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

Instagon, **CJ Borosque** and **Robert M. Phog**

Masheen Luggage Store Gallery. 8pm, \$6-10.

» **Kitten on the Keys** Rite Spot. 9pm, free.

» **Veronica Klaus** Enrico's, 504 Broadway; 982-6233. 7pm, free.

Martini Brothers Band Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

» **Andrea McArdle** Razz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$40.

Through Sat/28.

Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.

Stompy Jones Top of the Mark. 7:30pm, \$10.

» **Trio Garufa** Café Claude. 7:30pm.

» **Steve Tyrell** Yoshi's SF, 8 and 10pm, \$24-28.

Through Sun/29.

Harley White Jazz at Pearl's. 8pm, \$15; 10pm, \$10.

BAY AREA

Dangerous Rhythm Albatross Pub. 9:30pm, \$3.

Lina Yoshi's. 8pm, \$18; 10pm, \$12.

» **Weasel** **Walter-Josh Berman Duo** 21 Grand.

9pm, \$6-10.

FOLK/WORLD/COUNTRY

"Bluegrass and Old-Time Jam" Atlas Café. 8pm, free.

Carola Zertuche and Company Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, \$10.

» **Dave Gleason**, **Diablo's Dust**, **Tom Huebner** and **the Real Deal** Hotel Utah Saloon. 9pm, \$10.

» **Lesbian/Gay Freedom Band**, **Lesbian/Gay Chorus of SF**, **SF Gay Men's Chorus** First Unitarian Universalist, 1187 Franklin; 865-ARTS. 8pm, \$15-45. "2008 Pride Concert: Our Message Is Our Music." Also Fri/27.

Nicole McRory Johnny Foley's. 9pm, free.

Red Hot Chachkas Yerba Buena Gardens, 760 Howard; www.ybgf.org. 12:30pm, free.

Meina Yoo Simple Pleasures Café. 8pm, free.

BAY AREA

» **Chuck and Jeanie's Country Roundup**, **Neil Robinson** and **Redlevel** Starry Plough. 9pm,

CONTINUES ON PAGE 42 »

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THU JUNE 26
9 PM
DOOR 8:30
\$10
ALL AGES
FLEET FOXES
THE DUTCHESS & THE DUKE
MIST AND MAST

FRI JUNE 27
9 PM
DOOR 8:30
\$10
ALL AGES
PANTHER
THE BOTTICELLIS
PICKWICK
WINTER'S FALL

SAT JUNE 28
10 PM
DOOR 8:30
\$10
\$12 DOOR
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Celebrate Pride 2008 with Amoeba San Francisco! Join Don Mega & DJ B.J. on the wheels of steel, 2pm - 5pm.

SUNDAY • JUNE 29 • 2PM
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The acclaimed avant-garde cellist & former member of Kronos Quartet presents her new album, *Strange Toys*. Minimalist, polyrhythmic, organic, and electronic all at once, Jeanrenaud's work is accessible to listeners unfamiliar with contemporary classical music, thanks to her bold experimentation.

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A three-time Emmy Award-winner for his production design on Pee-wee's Playhouse, artist Gary Panter is a musician too! Devin Flynn & Gary Panter are performing live in support of their upcoming release *Devin and Gary Go Outside*. GIFT WITH PURCHASE: Buy a copy of the book *Gary Panter* on the day of the in-store & receive a limited edition numbered & signed commemorative poster. Available only at Amoeba Berkeley, while supplies last.

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| THU JUN 26 | 9PM | ISLAND SUMMER JAM |
| FRI JUN 27 | 9PM | CREAM |
| SAT JUN 28 | 9PM | BOOTIE |
| SUN JUN 29 | 8PM | ESCANDALO |
| TUE JUL 1 | 7PM | MIGHTY UNDERDOGS |
| THU JUL 3 | 9:30 | SCARS & SCRAPES FOREVER |
| FRI JUL 4 | 10PM | CREAM |
| SAT JUL 5 | 9PM | NEW WAVE CITY |
| WED JUL 9 | 8PM | 45 GRAVE |
| THU JUL 10 | 8PM | 16 VOLT |
| FRI JUL 11 | 10PM | ESCANDALO |
| SAT JUL 12 | 9PM | BOOTIE |
| FRI JUL 18 | 9PM | HUBBA HUBBA REVUE |
| SAT JUL 19 | 9PM | POP ROXX |
| SUN JUL 20 | 8PM | MARTIN LUTHER |
| FRI JUL 25 | 9:30 | MEAT VS. DEATHGUILD |

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THURS/26
FOLK/WORLD/COUNTRY
CONT>>

\$7.
Lisa Haley and the Zydekats Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$17.
Fred O'dell Beckett's. 10pm, free.
"Open Mic Night" Café de la Paz, 1600 Shattuck, Berk; (510) 843-0662. 7pm, free. With Country Joe McDonald.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
BrazilLive El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live set by Forró Fianto.
Chez Badunkadunk Annie's Social Club. 10pm-2am, \$10. MC Fudgie Frottage and Princess Pandora host this alterna-strip club and

burlesque revue featuring the erotic stylings of the Lusty Ladies and the Black Widows.
Compression Temple, 540 Howard; www.tem-plestf.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
Connected Thursdays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House music with DJs Nic Horton and David Schubeck.
Devil-ettes Prom Party Au Go Go Rickshaw Stop. 9pm-2am, \$10. SF's premier go-go crew take you to prom, with live sets by Barbary Coasters and the Mini Skirt Mob, plus DJs Raul and Delachaux.
Nickie's 9pm, \$5 Reggae and dancehall with DJ Jah Yzer.
1984 Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Popscene 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.
Riot Grrrl Stud. 10pm. Mama Crass and Alex

Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with \$2 PBR if you bring a mason jar.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.
Tube steak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John.

FRIDAY 27
ROCK/BLUES/HIP-HOP

AC/DShe Red Devil Lounge. 8pm, \$20.
Black Furies, Destroy Everything, Dead Ringers, Grace Alley Annie's Social Club. 9:30pm, \$7.
Body and Soul Johnny Foley's. 9pm, free.
Bumpus, Rainmaker Grant and Green. 9:30pm, free.
Butch Whacks and the Glass Packs Bimbo's 365

Club. 8pm, \$50. Through Sat/28.
Deadfall, A.N.S., Seasic, Mother Speed, Face the Rail Parkside. 9:30pm, \$7.
Billy Idol Fillmore. 9pm, \$49.50.
Liquorball, Steve MacKay Hemlock Tavern. 6pm, \$5.
Lord Loves a Working Man, Harry and the Hitmen, Bhi Bhiman Hotel Utah Saloon. 9pm, \$7.
Lydia Pense and Cold Blood Biscuits and Blues. 8 and 10pm, \$20.
Mud, Bento, Aaron Stone Broadway Studios. 9pm, \$12.
Ours, God or Julie, Plain Jane Automobile Slim's. 9pm, \$15.
Panther, Botticellis, Pickwick, Winter's Fall Bottom of the Hill. 9pm, \$10. See Picks, page 26.
Jeff Scott Soto, Enchant, Concerto Moon, Rocket Scientists Independent. 7pm, \$30. "Bay Area Rock Fest."
Adam Stephens, Emily Jane White Hemlock Tavern. 9:30pm, \$12.

Stone Cold Soul Grant and Green. 6pm, free.
Unauthorized Rolling Stones, Sun Kings, False Gods Café Du Nord. 9:30pm, \$15.
BAY AREA
Asunder, Trees, Necrite, Skin Horse Oakland Metro, 630 Third St., Oakl; (510) 763-1146. 8pm, \$8. See pick box.
Big Sandy and His Fly-Rite Boys, Royal Deuces, 1/4 Mile Combo Uptown. 9pm, \$10.
Jefferson Starship Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$60. Through Sun/29.
Robert Plant and Alison Krauss, T-Bone Burnett Greek Theatre, Gayley Road at Stadium Rim Way, Berk; 421-TIXS. 8pm, \$39.50-89.50. See Picks, page 26.
Skarp, Population Reduction, In Disgust, Against Empire, Thousands Will Die, Self Inflicted 924 Gilman. 8pm, \$7.
Strangers Beckett's. 10pm, free.
Tainted Love Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 9pm, \$20.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Craig Browning Rite Spot. 9pm, free.
"EnviroSonic" The Lab, 2948 16th St; 864-8855. 8pm, \$8-15. See Picks, page 26.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Invaders Red Poppy Art House. 9pm, \$10-12.
Justin Hellman Trio Café Claude. 7:30pm.
Andrea McArdle Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$40. Through Sat/28.
Realistic Orchestra, Kim Nalley Jazz at Pearl's. 8 and 10pm, \$25. Also Sat/28.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.
Aram Shelton, Josh Berman, Kjell Nordeson Meridian Gallery, 535 Powell; 398-7229. 8pm, \$5-10.
Terry Disley Experience Shanghai 1930. 8pm, free.
Steve Tyrell Yoshi's SF, 8 and 10pm, \$28-32. Through Sun/29.
Pamela Z Royce Gallery, 2901 Mariposa; 621-8277. 8pm, \$10. "The Pendulum." Through Sun/29.

BAY AREA
Kenny Neal Yoshi's. 8 and 10pm, \$20. Also Sat/28.

FOLK/WORLD/COUNTRY

Beardo Brothers Simple Pleasures Café. 8pm, free.
"Breakfast with Enzo" Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, \$5.
Greg Brown, Pieta Brown Great American Music Hall. 9pm, \$28.
Lesbian/Gay Freedom Band, Lesbian/Gay Chorus of SF, SF Gay Men's Chorus First Unitarian Universalist, 1187 Franklin; 865-ARTS. 8pm, \$15-45. "2008 Pride Concert: Our Message Is Our Music."
"Milonga en el Museo" De Young Museum, 50 Hagiwara Tea Garden Drive; www.deyoung-museum.org. 6:30pm, free.
Fito Reinoso, Sukay, Eddy Navia Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, \$13.50. "Cuban Nights."

BAY AREA
Curley Taylor and Zydeco Trouble Eagles Hall, 2305 Alameda, Alameda; (510) 522-7626. 9pm, \$15.
Johnny Dilks and the Country Soul Brothers, Dave Gleason, B-Stars Starry Plough. 9:30pm, \$8.
Orquesta la Moderna Tradición La Peña Cultural Center. 9pm, \$12.
Palefighter, Ka-Chi Nomad Café. 7:30pm, free.
President Brown 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, \$18.
Rebecca Riots Freight and Salvage Coffee House. 8pm, \$19.50.
Trio Garufa Ashkenaz. 9:30pm, \$17-20.

DANCE CLUBS

Blow Up Rickshaw Stop. 10pm, \$10. Indie-pop disco noir presented by Jefrodisiac and Emily Betty.
Bruno's 10pm-2am, \$10. DJs Ian D and Platrurn spin funk, dance grooves, and hip-hop.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Colombia Elbo Room. 10pm-2am, \$5. DJs Vinnie Esparza, Beto, and Guillermo spin Latin, cumbia, and dance jams.
Directions in Stereo Dalva. 9pm-2am. DJs Circuit73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.
The Dream Queen's Revue Aunt's Charlie's, 133 Turk; 441-2922. 10pm. Drag cabaret hosted by



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| WED 6/25 | JONAS REINHART (KRANKY) DEATH COMMANDO | 9:30PM \$5 |
| THUR 6/26 | AMBER ASYLUM TREES DRAIN THE SKY | 9:30PM \$6 |
| | EARLY - LIQUORBALL & STEVE MACKAY | 6PM \$5 |
| FRI 6/27 | LATER - ADAM STEPHENS (OF TWO GALLANTS) EMILY JANE WHITE | 9:30PM \$12 |
| SAT 6/28 | LORETTA LYNCH THE VULTURES JOE RUT | 9:30PM \$7 |
| SUN 6/29 | MUTE SOCIALITE WAH-WAH EXIT WOUND (SEATTLE) TIMES OF DESPERATION | 9:30PM \$6 |
| MON 6/30 | PUNK ROCK SIDESHOW PRESENTS: NEUTRALBOY JACK SAINTS FOLLOWED BY DJ TRAGIC & DUCHESS OF HAZARD | 8PM \$5 10PM FREE |
| TUE 7/1 | HEAVY WINGED ONE AND SEVEN DEATH (ETTRICK & OAXACAN) BARN OWL | 9:30PM \$5 |
| WED 7/2 | THE JET AGE AIM LOW KID D.W. HOLIDAY | 9:30PM \$6 |
| THUR 7/3 | SEX VID THE FREAK ACCIDENT (EX-VICTIM'S FAMILY) SISTERS GUN OUTFIT | 9:30PM \$7 |
| FRI 7/4 | MODEY LEMON (BIRDMAN) LOU LOU & THE GUITARFISH FAUNA VALETTA | 9:30PM \$7 |
| SAT 7/5 | BATTLEHOOCH CAPT. AHAB BRYAN LEWIS SAUNDERS | 9:30PM \$7 |
| SAT 7/6 | MUTATORS (VANCOUVER) METH TEETH (PORTLAND) CHRISTMAS ISLAND (IN THE RED) | 9:30PM \$6 |



SAN FRANCISCO

TONIGHT

WED/JUN/25
KARRIN ALLYSON
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THU/JUN/26 - SUN/JUN/29
'BACK TO BACHARACH' AND OTHER AMERICAN CLASSICS
STEVE TYRELL

MON/JUN/30
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ERIC REED TRIO

WED/JUL/02
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THU/JUL/03 - SUN/JUL/06
GERALD ALBRIGHT
Sax for Stax - A Tribute to Stax Records

MON/JUL/07
WAYNE WALLACE & FRIENDS

TUE/JUL/08
PHIL BERKOWITZ & LOUIS' BLUES:
Louis Jordan Centennial Celebration

WED/JUL/09 - THU/JUL/10
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ROYAL CROWN REVUE
Swing Favorites

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MON/JUL/014
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WED/JUN/25
'BACK TO BACHARACH' AND OTHER AMERICAN CLASSICS
STEVE TYRELL

THU/JUN/26
LINA

FRI/JUN/27 - SAT/JUN/28
KENNY NEAL

SUN/JUN/29
JAMES COTTON: BLUES LEGEND

MON/JUN/30
THE BLIND BOYS OF ALABAMA

TUE/JUL/01
MARY FETTIG
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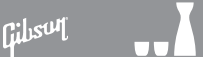
THU/JUL/10 - SUN/JUL/13
THE RIPPINGTONS
Featuring
RUSS FREEMAN

KPFA CELEBRATES MUSIC FROM AROUND THE WORLD
MON/JUL/14
FROM CAPE VERDE
TCHEKA
TUE/JUL/15
FROM MEXICO
SON DE MADERA

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510.238.9200



MONDAY-SATURDAY SHOWS 8PM & 10PM / SUNDAY SHOWS 7PM & 9PM
GET TICKETS AT YOSHIS.COM
OPEN FOR DINNER NIGHTLY AT BOTH LOCATIONS
OPEN FOR LUNCH IN OAKLAND TUE-FRI



MUSIC

Ruby Slippers and DeeDee La Femme.
Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.

Kafana Balkan 12 Galaxies. 9pm, \$10-25. DJ Zeljko plays everything from Balkan hip-hop to Gypsy funk, plus a live set by Brass Menazeri. Proceeds go to Hleb i Sir Cirkus, which puts on free circus workshops for refugee kids in Kosovo.
Lo-Gear Transfer. 9pm-2am, free. DJs TophOne and Pause spin hip-hop, punk 'n' roll, and electro-trash at this unofficial Critical Mass after-party. With bike films and \$2 beers all night.

Lookout Weekend 111 Minna Gallery. 4-9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.
Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

Mission Bombay Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.

Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

Remedy DNA Lounge. 10pm-4am, \$15-20. Deep house and hip-hop

SUDS SF Mezzanine. 10pm, free. Hmm ... let's see ... art installations, a skateboard ramp, go-go dancers, mobile hair salon, vintage movies, music by Squeak E. Clean, Devlin, and Darko, all wrapped in "a multisensory conversion of the venue into a psychedelic ride for the partygoers." It's got my vote.

TransMarch After Party El Rio. 9pm-2am. Live set by Lil Manila, plus party jams by DJs Killawatt and Durt. Benefit for Trans/Gender Variant in Prison Committee.

SATURDAY 28

ROCK/BLUES/HIP-HOP

Blackbird, **Luvplanet**, **Points North** Broadway Studios. 9pm, \$12.

Butch Whacks and the Glass Packs Bimbo's 365 Club. 8pm, \$50.

Caldonias, **Ice Cream Socialites**, **Mon Cousin Belge** Parkside. 9pm, \$6.

Camper Van Beethoven, **Cat Heads** Fillmore. 9pm, \$25.

Curt Yagi and the People Standing Behind Me, **Chris Wilcox and the Evergreen Dub Trio**, **Rose Harting and the Barons of Soul**, **Julie Rosenthal** Hotel Utah Saloon. 9pm, \$6.

Dam Funk, **DJ J-1**, **B. Cause** Elbo Room. 10pm, \$5-10. "4OneFunktion."

Los Dryheavers, **Corruptors**, **Unko Atama**, **Psychology of Genocide** Annie's Social Club. 9pm, \$7.

Grand Archives, **Sera Cahoone** Slim's. 9pm, \$13.

Liquid Tension Experiment, **Zero Hour**, **Darkwater**, **Sun Caged** Independent. 7pm, \$55. "Bay Area Rock Fest."

Loretta Lynch, **Vultures**, **Joe Rut** Hemlock Tavern. 9:30pm, \$7.

Pimps of Joytime Boom Boom Room. 9:30pm. Also Sun/29.

Pop Rocks Red Devil Lounge. 9pm, \$10.

Prik Flower, **Cwachemoe**, **Plastic Saints**, **Lost Puppy** Parkside. 3pm, free.

Sassy, **Von Iva**, **Hot Tub**, **El Fay** 12 Galaxies. 9pm, \$12.

Sinister Dexter Ireland's 32. 9pm, free.

Sister Resister Café Royale, 800 Post; 641-6033. 8pm, free.

Sole Johnny Foley's. 9pm, free.

Tea Leaf Green, **Izabella** Great American Music Hall. 9pm, \$28. Also Sun/29. See Picks, page 26.

Earl Thomas Biscuits and Blues. 8 and 10pm, \$20.

BAY AREA
Charlie Wilson's War Beckett's. 10pm, free.
Gap Band, **Teena Marie**, **Brick**, **Zapp**, **Slave** Concord Pavilion, 2000 Kirker Pass, Concord; 421-TIXS. 2pm, \$30.75-69.75. "Old School Funk Fest."

Jefferson Starship Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$60. Through Sun/29.

Jeff Myers and the Made of Steel Strings Band 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, \$10.

Mark Knopfler Greek Theatre, Gayley Road at Stadium Rim Way, Berk; 421-TIXS. 8pm, \$48-91.

Leftover Crack, **Acts of Sedition**, **Devil's Son** In Law 924 Gilman. 8pm, \$5.

Mother Hips, **Big Light** Starry Plough. 9:30pm, \$15.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

CONTINUES ON PAGE 44 »



House of Shields Est. 1908

39 NEW MONTGOMERY ST. S.F.
\$2 PBR's ON TAP
\$5 WELL DRINK SPECIALS EVERYDAY

FRIDAY JUNE 27
YOUR LATEST CRUSH
INDIE POP TWEE PUNK!
DJS AARON DEBBIE & STUART
SPECIAL GUEST DJ JEN (COLOUR ME POP, CHICAGO) 10PM \$4

SATURDAY JUNE 28
APRILS RAIN
W/ SPECIAL GUESTS
9PM \$5

FRIDAY JULY 4
TBA

SATURDAY JULY 5
MAGGIE MORRIS
W/ SPECIAL GUESTS
9PM \$5


THURSDAY JULY 10
MIKE THERIEAU BAND
8PM NO COVER

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SAT 7PM-2AM CLOSED SUN

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A Beer Drinker's Paradise CELEBRATING 20 YEARS!



WED 6/18
DRAKE'S EVENT

WED 6/25
NEW BELGIUM NIGHT

Hours: Daily 11:30 am to 2:00 am

HAPPY HOUR EVERY DAY UNTIL 6:00 pm

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San Francisco, California

406 Clement St.
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Thursday, June 26
8pm, \$30adv/\$35door
RUSSIAN NIGHT AT ROCKIT!
"ZZGOR PRESENTS: SVETLANA SURGANOVA"
Doors 7:30pm, Starts at 8pm
\$30 advance/\$35door

Saturday, June 28
FORGET ABOUT BOSTON HEATHROW AND GUESTS
9pm, \$8

Monday, June 30
ACOUSTIC MONDAY!
7:30pm in the downstairs lounge
Free admission!
\$4 FOR A PINT AND SHOT ALL NIGHT!
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HAPPY HOUR M-F 5-8PM 1\$ OFF ALL DRINKS

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|---|---|--|
| EVERY MONDAY 6-10PM KRAZY FOR KARAOKE WITH YOUR HOST BRIT POP BILLEM | EVERY TUESDAY 6-9PM OYSTERS "R" IN FRESH OYSTER BAR + DJ APPLEJACK + 25 PROHIBITION ALE! | EVERY WED 6-10PM GOD SUKI SUSHI FRESH SUSHI BAR + DJ'S + 25 KIRIN ICHIBAN ON TAP! |
|---|---|--|

WEDS. JUNE 25 10PM 4\$ • LOWER CLASS REVOLT presents
RADEMACHER + TIGERS CAN BITE YOU
+ **LIGHT F.M. INDIE/GAZER**

THURS. JUNE 26 8PM FREE • GROOVY FUN WITH
BINGOTOPIA BY BASS
"THE BEST BEER SOAKED BINGO GAME IN TOWN!"
THREE DOLLAR BASS ALE DURING BINGO

THURS. JUNE 26 10PM 6\$ • DEADBEAT PRESENTS
THE YOUNG OFFENDERS + POTENTIAL
JOHNS feat Jeff from *The Marked Men* +
a 3rd band TBA

FRI. JUNE 27 10PM 5\$ • MODERN ENTERTAINMENT presents
EAST BAY GREASE feat Jason Morgan & members of
Harold Ray Live + **THE RANTOULS** +
dX THE FUNKY GRANPAW spinnin' groovy platters!

SAT. JUNE 28 10PM 2\$ • IT'S LOUIE LOUIE TIME WITH...
TEENAGE DANCE CRAZE ! ! !

TEEN TWISTERS, SURF WAILERS, INVASION
ROCKERS N' MOCKERS & BEATLES with selectors
SERGIO IGLESIAS, RUSSELL QUANN, dX
THE FUNKY GRANPAW & special guest dj
TINA BOOM BOOM (BOBBYTEENS)
ONLY THE BEST TWISTIN' PARTY EVER!!!

SUN. JUNE 29 10PM FREE • HIP HUGGIN' IN THE DEEP MISSION WITH
45CLUB : THE FUNKY SIDE OF SOUL ON 45 RPM
selectors DENNIS "DIRTY DISHES" CABUCO,
SENATOR SOUL & dX THE FUNKY GRANPAW
SPIN STAX, MOTOWN, ATLANTIC, MONEY,
PAULA, SMASH & MORE FOR YOUR DANCING PLEASURE!
MON. JUNE 30 10PM 5\$ •

LIVE SHOW TO BE ANNOUNCED

TUES. JULY 1 9:30PM 6\$ • ALCOHOLICAUST presents
THE COBRA SKULLS + NINO ZOMBIE +
KRUSH KLAMATH + BANDA NEWSENSE
2\$ SPEAKEASY ALE & HAMMS BEER ALL DAY!

WEDS. JULY 2 10PM 5\$ • COLONIUS MONK PRESENTS
PHOTOBOOTH + THE STANDARD TRIBESMEN
(SAC) + **COUNTLESS OTHERS**

THE INDEPENDENT
www.theindependentsf.com

THU JUN 26th
People Under the Stars
Richie Cumming **Oshkon**
doors 8:30
\$15

FRI JUN 27th
SAT JUN 28th
BAR **LISS** **Liquid Tension** **ENCHANT** **Concertal Moon** **Rockit Room**
doors 6:30
\$30 GA/\$55 GA
\$75 2-DAY

MON JUN 30th
Prezident Brown & The Solid Foundation Band
Andrew Diamond
doors 8:30
\$15 ADV
\$17 DOOR

TUE JUL 1st
Alice Russell
Nina Moarella
doors 8:30
\$15

THU JUL 3rd
THE EVERYBODYFIELDS
JIM BIANCO
doors 7:30
\$12

SAT 7.5/ DOORS 8:30PM/ \$13 • \$15
TH'LEGENDARY SHACK*SHAKERS
WITH A SCREENING OF SEVEN SIGNS
SUN 7.6/ DOORS 7:30PM/ \$15
WE ARE SCIENTISTS
CUT OFF YOUR HANDS
WED 7.9/ DOORS 8:30PM/ \$23 ADV • \$25 DOOR
ISRAEL VIBRATION
OUTLAW NATION
FRI 7.11 & SAT 7.12/ DOORS 8:30PM/ \$15
THE NEW MASTERSOUNDS
PAPA MALI (FRI)
MONOPHONICS (SAT)
WED 7.16/ DOORS 7:30PM/ \$25
LEON RUSSELL
DANI PAIGE BAND
THU 7.17/ DOORS 8:30PM/ \$15
THE LONG WINTERS
SAY HI • ALBERTA CROSS

FRI 7.18 & SAT 7.19/ DOORS 8:30PM/ \$20
LETTUCE
TROMBONE SHORTY & ORLEANS AVENUE
MON 7.21/ DOORS 7:30PM/ \$13
A HAWK AND A HACKSAW
WED 7.23/ DOORS 7:30PM/ \$12 ADV • \$14 DOOR
MR. ROBOTO PRESENTS
CHIKITA VIOLENTA
THU 7.24 FRI 7.25 SAT 7.26/ DOORS 8:30PM/ \$18 ADV • \$20 DOOR
4TH ANNUAL AFROFUNK FESTIVAL
B-SIDE PLAYERS (THU & FRI)
SILA & THE AFROFUNK EXPERIENCE (SAT)
MON 7.28/ DOORS 7:30PM/ \$13 ADV • \$15 DOOR
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EL GUINCHO
TUSSLE • LEMONADE
DISCO SHAWN AND ORO11

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or at Box Office, Monday - Friday 11AM - 6PM (10 PM on show nights)
Info: 415.771.1421 / All Shows 21+ / General Admission / Extremely Limited Seating

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COORS LIGHT

SAT/28 JAZZ/NEW MUSIC

CONT>>

Eric Shifrin and In the Crowd Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.

» **Ayako Hosokawa, Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5.

Andrea McArdle Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$42.50.

Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.

» **Realistic Orchestra, Kim Nalley** Jazz at Pearl's. 8 and 10pm, \$25.

Sasha Jacobsen Trio Café Claude. 7:30pm.

Ricardo Scales Top of the Mark. 9pm, \$10.

Steve Tyrell Yoshi's SF, 8 and 10pm, \$28-32. Through Sun/29.

Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

» **Pamela Z** Royce Gallery, 2901 Mariposa; 621-8277. 8pm, \$10. "The Pendulum." Through Sun/29.

BAY AREA

Larry Stefi Jazz Trio Albatross Pub. 9:30pm, \$3.

Kenny Neal Yoshi's. 8 and 10pm, \$20.

Orion's Joy of Jazz Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm, \$7-10.

Terry Disley Experience Miramar Beach Restaurant, 131 Mirada, Half Moon Bay; (650) 726-9053. 6pm, free.

FOLK/WORLD/COUNTRY

Blackmahal Yerba Buena Gardens, 760 Howard;

www.ybgf.org. 1pm, free.

"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.

» **Robin Gallante** Simple Pleasures Café. 8pm, free.

Moira Smiley and Voco Noe Valley Ministry.

8:15pm, \$18.

Mummy Shots Rite Spot. 9pm, free.

Walter Morciglio L's Caffè, 2871 24th St; 206-0274. 8pm, \$10.

» **Chuck Ragan, Kevin Seconds, City** Bottom of the Hill. 10pm, \$12.

Sukay, Eddy Navia Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, \$13.50. "Carnaval del Sur."

BAY AREA

Aleph Null, Deli Kanlu JCC East Bay, 1414 Walnut, Berk; (510) 848-0237. 8pm, \$15.

» **Baba Ken and Kotoja** Ashkenaz. 9:30pm, \$12-15.

La Colectiva La Peña Cultural Center. 9pm, \$10.

Dawn Drake and ZapOte Jupiter. 8pm, free.

Rick Di Dia, Aileen Espiritu Freight and Salvage Coffee House. 8pm, \$19.50.

» **Mestizo, Los Cochinos** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$14.

Mirabai Ensemble Takara Sake, 708 Addison,



Asunder

» **PREVIEW** Listening to Asunder is freaking me out. It's the middle of the night, the moon is full, and I was barely paying attention to the plodding funereal doom. That is, until I glimpsed a foreign movement from the corner of my eye and, sensing a phantasmic force, my heart plummeted into my guts. If John Gossard's eerie chants, likely effective at summoning Lucifer from the bowels of a very cold hell, didn't raise ghosts previously unheard from in my creaky Victorian, what did?

It's no secret if you're even passingly attuned to local music happenings — or ever pick up this paper — that the doom-death community on both sides of the Bay is close-knit and as prolific as a war graveyard at the height of collateral damage. But Asunder just might be *the* darkest, dreariest, and most melodically melancholy of them all. But it's too simple to relegate their metal dirges to the staid realm of the glacial and miserable; Asunder begs the question, "Can doom be dynamic?" and answers in the affirmative. Patience and subtlety, reverence and yes, the spiritual, are conjured in equal parts by down-tuned strings and minor keys. When their sophomore release, 2006's *Works Will Come Undone* (Profound Lore Records) — produced by the East Bay's esteemed Billy Anderson (High on Fire, Saros) — filled 72 minutes and 45 seconds with two epic tracks, it was risky but the foursome added enough slow complexity to make it work. Let their chilling arrangements and a newly upgraded sound system tempt your ghosts at the Oakland Metro Opera's grand reopening. **(Kat Renz)**

ASUNDER With Trees, Necrite, Skin Horse, and DJ Bad Jew. Fri/27, 8 p.m., \$8.

Oakland Metro Opera House, 630 Third St., Oakl. (510) 763-1146,

www.oaklandmetro.org

Berk; (510) 540-8250. 8pm, \$25.

» **Nigerian Brothers, Kusun Ensemble** Osher Marin JCC, 200 N. San Pedro, San Rafael; 444-8000. 7pm, \$12.50-25.

Mike Zawitkowski, Andy Lane Nomad Café. 7:30pm, free.

DANCE CLUBS

» **Barracuda** 111 Minna Gallery. 9pm-2am, \$5-10. Sure, this '80s night has great DJs spinning everything from new wave to hip-hop to hair metal, free hair and make-up styling, and prom-tastic balloons, but fuck all that. They've got FREE CUPCAKES!

Big Big Serious Fun Show Space Gallery, 1141 Polk; 377-3325. 7pm-2am, \$5. With a name like that — and music by 3HOTchiXXX, the Buttercream Gang, and DJ Mama Bear, it's gotta be good. Oh, and free M&Ms.

» **Cat Hill Tea Dance** Cathedral Hill Hotel, 1101 Van Ness; 674-6117. 3-8pm, \$30. This high-energy dance party features DJ David Harness on the wheels of steel, plus the Extra Action Marching Band and the Sisters of Perpetual Indulgence.

Fauxgirls! Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 9pm, free. San Francisco's favorite drag revue.

Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

Funkside Nickie's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.

Funkycozy Anú, 43 Sixth St; 543-3505, www.

anu-bar.com. 10pm-2am. Progressive techno-house with Jonathon Beech, Sinukus, and Tim McCormack.

» **Mango** El Rio. 8pm-2am. Special Dyke March afterparty edition with DJs spinning hip-hop, dancehall, salsa, merengue, cumbia, samba, and reggaetón.

Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.

Pop Roxx DNA Lounge. 9pm, \$5-10. Indie, goth, electro, and more.

» **Rebel Girl's Dyke March After Party** 10pm-2am, \$10. DJ China G and special guests spin electro, indie, hip-hop, '80s, mashups, and more, at this queerlicious jam.

Reggae Gold Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.

The Social Amnesia. 10pm-2am, \$5. DJs Pozibelle and Zombie Grind spin disco, bubblegum, and ghetto stomp.

El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

» **Surya Dub** Club Six. 10pm-3am, \$10.

Dubstep, dread bass breaks, drum and bass, raggaie, dancehall, bhangra, and world beats with special guests Eskmo, Search11te, and DJ Fflood, plus residents Maneesh the Twister, Ripley, Kid Kameleon, Kush Arora, Jimmy Love, and more.

Teenage Dance Craze Party Knockout. DJs Sergio Iglesias, Russell Quan, and dX the Funk Gran Paw wanna hold you, wanna hold you tight, and get teenage kicks all through the night. All right!

Temptation Cat Club. 10pm-3am. DJ Damon plays '80s, new wave, goth, post-punk, synthpop, punk,

Make-Out Room

THURSDAY JUNE 26 10PM, NO COVER
JAZZ HANDS
DIM THE LIGHT FOR HAND-PICKED JAZZ RARITIES AND CLASSICS FROM THE 1920'S ONWARD

FRIDAY JUNE 27 8PM, \$12ADV/\$15DOOR
MORTIFIED
RIPPED FROM THE PAGES OF REAL LIFE... MORTIFIED IS A COMIC EXCAVATION OF ADOLESCENT ARTIFACTS (JOURNALS, LETTERS, POEMS, LYRICS, HOME MOVIES, STORIES AND MORE) AS SHARED BY THEIR ORIGINAL AUTHORS BEFORE TOTAL STRANGERS.

EVERY FRIDAY AT 10PM \$5
"LOOSE JOINTS"
W/ **DJS THOM THUMP**
DAMON BELL & CENTIPEDE
RARE GROOVE, FUNK, SOUL, HIP-HOP, AFRO-BEAT, LATIN AND MORE

SATURDAY JUNE 28 8PM, \$12ADV/\$15DOOR
MORTIFIED
EVERY SATURDAY AT 10PM, \$5
EL SUPERRITMO
WITH **ROGER MAS** AND **EL KOOL KYLE**
CUMBIA DANCEHALL BOMBA PLEMA AND SALSA

SUNDAY JUNE 29 8PM, \$7
THE SUNWARD SPIKE
LET OP
THE BOXING LESSON (AUSTIN)
EARLY START TIME!

MONDAY JUNE 30 8PM
CLASSIC REVOLUTION
LIVE CLASSICAL CHAMBER MUSIC
FOLLOWED AT 11 PM BY
DIRTY NEEDLES
A TRIBUTE TO THE KINKS IN HONOR OF RAY DAVIES BIRTHDAY
DJS E-WRECK, FAST EDDY AND MIKE DRAKE

TUESDAY JULY 1
EVERY TUESDAY AT 9PM
LOST & FOUND
DEEP & SWEET 60'S SOUL 45'S
DISCJOCKEY'S LUCKY
(SOUL PARTY/NIGHTBEAT) & FRIENDS
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WEDNESDAY, 6/25 • 9 PM \$6
DISGUST OF US
The Downfalls
Hey Young Believer
Superfinos VTO

THURSDAY, 6/26 • 9 PM \$10 TIX AT TICKETWEB
DAVE GLEASON (solo)
Diablo's Dust
Tom Huebner and The Real Deal

FRIDAY, 6/27 • 9 PM \$7 TIX AT TICKETWEB
LORD LOVES A WORKING MAN
Harry and The Hitmen
Bhi Bhiman

SATURDAY, 6/28 • 9 PM \$6
Is Wilcox & The Evergreen Dub Trio
CURT YAGI & THE PEOPLE STANDING BEHIND ME
Rose Harting & The Barons of Soul
Julie Rosenthal

SUNDAY, 6/29 • 9 PM \$6
THE FELIX DUKES
Tinkture
Foxtails Brigade

MONDAY, 6/30 • SIGN UP @ 7:30 PM • FREE
BAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 7/1 • 9 PM
ELLUL
+special guest

WEDNESDAY, 7/2 • 9 PM \$6
USELESS DESIRES
+special guest

THURSDAY, 7/3 • 9 PM \$7
ROCKET CULTURE
The Interchangeable Hearts
+special guest

FRIDAY, 7/4 • INDEPENDENCE DAY
GIANTS GAME BBQ • SHOW 9 PM
KILLIAN MACGERAGHTY BAND
The Robber Barons

SATURDAY, JULY 5 • 9 PM \$7
GIRLS (7" release party)
Softboiled Eggies
Weave
DJ Primo

MONDAY, 7/7 • SIGN UP @ 7:30 PM • FREE
BAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 7/8 • 9 PM \$6
DOMINANT LEGS
The Hare

HAPPY HOUR
weekdays 4-7 pm

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111 MINNA STREET AT 2ND STREET
111MINNAGALLERY.COM • 415 974 1719

111 Minna Gallery
and ARTNOW SF present

365
Gallery Hours:
Tues-Fri, 12-5pm, Sat. 1-5pm
and viewing by appointment

WEDNESDAY the 25TH
QOOL
5-10pm, Free before 6pm \$5 cover
www.qoolsf.com

THURSDAY the 26TH
Second Street Gallery
HAPPY HOUR
5pm-9pm, Free and Open
\$1 OFF DRINK SPECIALS

COCKBLOCK
9pm-2am, \$5
The Official SF Pride Kickoff Party.
FRIDAY the 27TH

LOOK OUT WEEKEND
4-9:30pm, free and open to the public
An Epic Happy Hour.

SUITE JESUS
9pm-2am, \$5 B4 11/ \$10 After
Closing Party for 365 Exhibit.
events@artnowsf.com

SATURDAY the 28TH
BARRACUDA
9pm-2am, \$5 B4 11, \$10 AFTER
'80s Decade Dance Bash.
myspace.com/barracudasf

SUNDAY the 29TH
RAINBOW BLOODY
SUNDAY
9pm-Kickoff, free
Pride Kickoff Party.
TUESDAY the 1ST

HAPPY HOUR
5-9pm, free and open
\$1 Off Drink Specials.

ZIP CAR MIXER
5:30-8:30pm
PRIVATE EVENT.

and more.

Tiger Noises Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.

SUNDAY 29

ROCK/BLUES/HIP-HOP

Felix Dukes, Tinkture, Foxtails Brigade Hotel Utah Saloon. 9pm, \$6.

Lloyd Gregory, Fred Ross Biscuits and Blues. 8 and 10pm, \$15.

Lucha VaVoom Fillmore. 8pm, \$27.50.

Mute Socialite, Wah Wah Exit Wound, Times of Desperation Hemlock Tavern. 9:30pm, \$6.

No. 9, Fractured Fairytale, Disco Rifle Range, Bottoms Up Cafe du Nord. 7:30pm, \$12-20. "Blue Bear Band Showcase."

Pigeon John, Luckyjam 12 Galaxies. 9pm, \$15.

Pimps of Joytime Boom Boom Room. 9:30pm.

Ralph's World Bimbo's 365 Club. 4pm, \$18.

Jonathan Segel, Victor Krummenacher Band, Poontang Wranglers Bottom of the Hill. 8pm, \$10.

Sunward Spike, Let Op, Boxing Lesson Make-Out Room. 8pm, \$7.

Tea Leaf Green, Jonathan McEuen Great American Music Hall. 9pm, \$25. See Picks, page 26.

Trifles Amnesia. 9pm. "Curse of the Goddamn Ship Send-off Cabaret."

BAY AREA

But-tah Maxwell's Lounge, 314 13th St, Oakl; (510) 839-6169. 6:30pm, \$15-20.

James Cotton Yoshi's. 7pm, \$18; 9pm, \$12. See Picks, page 26.

Jeb Brady Band 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

Jefferson Starship Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$60.

JAZZ/NEW MUSIC

Sony Holland Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 7pm, \$35. Also Mon/30.

Kurt Ribak Trio Riptide, 3639 Taraval; www.riptidef.com. 7pm, free.

Mitch Marcus Café Royale, 800 Post; 641-6033. 6pm, free.

Mila Milojkovic Jazz at Pearl's. 8pm, \$20; 10pm, \$15.

Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.

San Francisco Symphony Sigmund Stern Grove, 19th Ave at Sloat; www.sterngrove.org. 2pm, free.

"Savanna Jazz Jam Session" Savanna Jazz. 7:30pm, \$5.

Steve Tyrell Yoshi's SF, 7 and 9pm, \$28-32. Through Sun/29.

Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

Pamela Z Royce Gallery, 2901 Mariposa; 621-8277. 8pm, \$10. "The Pendulum."

BAY AREA

Bob Bralove Expressions Gallery, 2035 Ashby, Berk; (510) 644-4930. 3pm, free.

Kat Parra Jazz on High, High Street Presbyterian Church, 1945 High, Oakl; www.highstreetpresbyterian.com. 5pm, free.

Rebecca Griffin and Her Trio Anna's Jazz Island. 8pm, \$10.

Jackie Ryan Bach Dynamite and Dancing Society, Douglas Beach House, 307 Mirada, Half Moon Bay; (650) 726-4143.

Swingthing! Sunday Night Swing, 200 Grand, Oakl; (510) 654-5975. 6pm, \$7-12.

FOLK/WORLD/COUNTRY

Georges Lamam Ensemble Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, \$10.

Last of the Blacksmiths, Bowmans, Amy Blashke Rite Spot. 9pm, free.

Nicole McCrory Johnny Foley's. 9pm, free.

Porch Flies, Johnny Walnut Parkside. 5pm, free.

"The Return of Charo and Her Las Vegas Show" Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$40-100.

BAY AREA

"Fiddlekids Faculty Concert" Freight and Salvage Coffee House. 8pm, \$19.50.

.49 Special Jupiter. 5pm, free.

Rafael Manriquez, Ingrid Rubis Ashkenaz. 3pm, \$4-6.

Sauce Piquante Nomad Café. 11am, free.

"Starry Irish Music Session" Starry Plough. 8-11pm. With Shay Black.

Elio Villafranca, John Santos Quartet La Peña Cultural Center. 7pm, \$16.

DANCE CLUBS

Big Top Stud. 6pm-2am, \$5. Hekina is the hostess with the mostess at this special Pride edition of Big Top, featuring the "Best Butt Munch Contest," and DJs Joshua J., Lady Meat, Saratonin, and Chelsea Starr.

Bruno's 10pm-2am, \$10. DJs Headnodic and

Daymitreus spin funk, dance grooves, and hip-hop.

Club Havana Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.

Dub Mission Elbo Room. 9pm-2am, \$6. Dub, roots, and classic dancehall with special guest DJs Spliff Skankin' and Ivier.

Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sunday," come back to Sunday church with DJ David Harness and guests.

Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

Salsa Sundays El Rio. 3pm. Live salsa by Mazacote, plus free BBQ and dance lessons.

Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

MONDAY 30

ROCK/BLUES/HIP-HOP

Chaos, Wild Bill and the Uppercuts, Obamarama, New Up Cafe du Nord. 7:30pm, \$12-20. "Blue Bear Band Showcase."

Neutral Boy, Jack Saints Hemlock Tavern. 8pm, \$5.

The Freylekh! JCC East Bay, 1414 Walnut, Berk; (510) 848-0237. 7-10pm, \$10-20.

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SAT 6/28 **MOONSTOMPER REGGAE W/ DJ CHAOS & TOZZ GRAVE** 10PM

SUN 6/29 **MY BEEMISH BOY BLUEGRASS BAND W/ DJ WILLIAM T** 8PM

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Vomica, Smiles, Rampage Elbo Room. 9pm, \$7.

BAY AREA

Blind Boys of Alabama Yoshi's. 8pm, \$30.

JAZZ/NEW MUSIC

Contemporary Jazz Orchestra Jazz at Pearl's. 8pm, \$15; 10pm, \$10.

Far Corners Rite Spot. 9pm, free.

Sony Holland Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 7pm, \$35.

Lost Weekend Biscuits and Blues. 8 and 10pm, \$15.

FOLK/WORLD/COUNTRY

Chicago Afrobeat Project Yoshi's SF. 8pm, \$10.

Damir Johnny Foley's. 9pm, free.

Burning Embers Amnesia. 8:30pm, free.

"I Don't Like Mondays" Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.

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"Open Mic with JJ Schultz" Hotel Utah Saloon. 7:30pm, free.

Prezident Brown and the Solid Foundation Band, Andrew Diamond Independent. 9pm, \$17.

BAY AREA

"Derek Smith's Open Mic" 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

"Songwriters Symposium" Blakes. 8:30pm, \$2-3. Acoustic open mic.

"Traditional Irish Music Session" Starry Plough. 9pm, free.

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CONTINUES ON PAGE 46 »

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visual art

Alan B. Stone's 1954 photo *Untitled (Lachine Canal)* (left) is characteristic of the gay photographer's vision of the edge of Montreal during a time of sexual repression and homophobia. Photos from Alvin Baltrop's series "Pier Photographs, 1975-1986" (center) reflect the increased freedom and danger on the waterfront of post-Stonewall and pre-Giuliani New York. Tammy Rae Carland's *My Inheritance* (right) critiques notions of value from a feminist, queer perspective.

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A different light

Gay photographers review the urban landscape

By Johnny Ray Huston
> johnny@sfbg.com

THE QUEER ISSUE It's best to begin at the edge. Gay urban photography has a fleeting yet reliably revelatory home at those places where water laps up against land. On the East Coast, from 1975 through 1986, Alvin Baltrop explored the Hudson River side of Manhattan, capturing black-and-white visions of sex, murder, and architecture by cruising the piers as a peer rather than as an exploitative outsider. On the West Coast, during the '50s and '60s, Denny Denfield used Baker Beach and its nearby wooded areas to invent an Adam-only Eden best glimpsed solo through 3-D. And around the same time in Montreal, Alan B. Stone was hiding in a shed, looking through a shutter at the dockworking men and sunbathing boys who populated the city's his-

torical heart, his camera cautiously hinted at desires that could lead to prison time.

Curated by David Deitcher, the SF Camerawork exhibition "Alan B. Stone and the Senses of Place" proves Stone's photographic versatility ranged from a low-key form of William Klein-like typographic artistry to extremely subversive pastoral romanticism — in commissioned Boy Scout photos — to the candid portraiture of the beefcake genre. Such a showcase isn't Deitcher's intent, though — he's structured the show (and written about it, in an autobiographical essay) to foreground a specifically gay vision and experience of Montreal from a time when men were arrested and publicly vilified in newsprint for being homosexual. Stone provides the nuanced vision; Deitcher identifies its facets and identifies with it. His analysis of Montreal through Stone's camera takes on special resonance when placed next to Douglas Crimp's look at post-Stonewall New York through Baltrop's camera in a

February 2008 *Artforum* piece.

The difference between the liberated time of Baltrop and the closeted era of Stone is evident in their views of waterfront lazy sunbathers. Perhaps the brightest — in tone and in quality of light — of the Baltrop photos showcased in *Artforum* (also on view at www.baltrop.org) gazes from a few hundred feet away at a half-dozen naked men as they soak up the sun, converse, and dangle their feet off the edge of a pier. The gay-lib visibility inherent to the men's affectionate nudity is doubly emphasized by Baltrop's distanced yet full-frontal perspective. In contrast, Stone's 1954 photo *Untitled (Lachine Canal)* glimpses the back of a boy in a swimsuit seated at the Port of Montreal's shoreline — the identity of his solitary subject remains poignantly invisible to the photographer, who, as Deitcher notes, was stricken with arthritis at an early age.

There's a similar echo to a pair of photos — one by Stone, one by Baltrop — that depict men standing at the sunlit thresholds of waterfront warehouses. Stone's 1954 *Untitled (Dock Workers, Port of Montreal)* is a furtive from-behind vision of a shirtless, assumedly heterosexual dockworker. One image from Baltrop's "Pier Photographs,

1975-1986" glances at a shirtless man, also from behind, but from a much nearer vantage point. Attired in tight jeans and black boots, he's the painter Alva, at work on a large piece of sexually explicit graffiti. The picture's dominant darkness and the roughness of its lit threshold — a window-size hole in a warehouse wall — suggest an edge of menace that Baltrop's photos of body bags make plain. An unauthorized space for gay sexuality in a bombed-out urban zone, the piers were rife with dangers unknown.

Stone's and Baltrop's photographs could form chapters within an imagined monograph about the changing relationship between gay sex and the city. Such a book could venture into the garishly colorful Times Square seen in Gary Lee Boas' 2003 book *New York Sex, 1979-85* (Gallerie Kamel Menhour) — the title alone prompts comparisons to Baltrop's equally unsentimental vision of a different space within pre-Giuliani, pre-Disney Manhattan. It could draw from David L. Chapman's and Thomas Waugh's recent San Francisco-set monograph *Comin' At Ya!: The Homoerotic 3-D Photographs of Denny Denfield* (Arsenal Pulp), to show the California-dreaming

CONTINUES ON PAGE 50 »

HEART SHAPED BOX: TAMMY RAE CARLAND'S "AN ARCHIVE OF FEELINGS"

"Let's pretend we own the world today," Kathleen Hanna sings midway through the uncharacteristic Bikini Kill ballad "For Tammy Rae." In her new solo show "An Archive of Feelings," the woman Hanna was singing for, Tammy Rae Carland, breaks down and reframes some of what she owns from a queer, feminist perspective that upsets emotional and financial conceits. Carland can wittily point out the beauty of mold and frame it in gold, but her show's largest C-prints are perhaps the most powerful. *My Inheritance* presents 21 objects that belonged to her late mother. The widely varying forms of worth that might be ascribed to bingo memorabilia and domestic objects take on a tough, acidic irony here — through the piece's title, and through a presentation that resembles and critiques the kind of white-page auction presentation found in Sotheby's catalogs. *One Love Leads to Another* similarly presents the tape culture (via cassettes such as *Let's Rock* from the 1980s that kick-started K Records in Carland's onetime home of Olympia, Wash. Like Carland's mother's keepsakes, these punk feminist objects have a colorful Yard Birds' aesthetic specific to Washington state, but their countless communal and creative connections showcase the power of sisterhood beyond bloodline. (Johnny Ray Huston)

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Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 26, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. **"Power and Glory: Court Arts of China's Ming Dynasty."** More than 240 works of art. June 27-Sept 21.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **"The Way That We Rhyme: Women, Art, and Politics."** Politically charged work by women. Through Sun/29. **"Tracing Roads Through Central Asia: On Traders' Dilemmas and Travelers' Perspectives."** Group show by Central Asian artists. Through Sun/29.

GALLERIES

OPENING

Academy of Art University Galleries 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Oil paintings by Hyun-Jin Jung; "Sacred Space," multimedia installation by Isabel Rafferty. Through Sun/29. Group show by the Society of Western Artists. July 1-27.

African American Center San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4400. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sun, noon-5pm. "Spirituality Photo Project," works by the 16 members of Black Brothers Esteem. July 1-Aug 7. Also at the library's James C. Hormel Gay and Lesbian Center.

Braunstein/Quay Gallery 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "You Can't Make Them Stay," works by Michael McConnell; "Catcher," works by Aaron Petersen (reception Sat/28, 3-5pm). June 26-July 26.

Bucheon 389 Grove; 863-2891. Wed-Sat, 11am-6pm; Sun, noon-5pm. "Auto-Da Fé," paintings, hand-embroidered costumes, and sculptures by David Gremard Romero (reception Fri/27, 6-8pm). June 27-Aug 31. See Picks, page 26.

Caldwell Snyder 341 Sutter; 296-7896. Mon-Sat, 10am-6pm. Landscape paintings by Mark Beck. Through Mon/30. "New Acquisitions," large-scale mixed-media collages by Greg Miller (reception July 1, 5-7:30pm). July 1-30.

Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 1-6pm. "Insects," group sculpture show (reception Thurs/26, 7-9pm). June 26-Aug 6.

Diego Rivera Gallery San Francisco Art Institute, 800 Chestnut; 771-7020. Daily, 8am-8pm. "If the Smoke Don't Get You, the Meatloaf Will," new works by Tom Borden, Eric Gibbons, and Khysup Muistardeaux (reception and artist lecture Tues/1, 5-8pm). June 30-July 5.

Filipino American Center San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4425. "One Story at a Time: Rebuilding the International Hotel and the Memory of Manilatown," historical photographs and artifacts. July 1-Aug 31.

Fisher Children's Center San Francisco Public Library, Main Library, 100 Larkin, second floor; 557-4277. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sun, noon-5pm. "3-D Stories," ceramic works by Helen Canin. July 1-Aug 21.

Gamma Photographic Labs 445 Clementina; 864-8155. Mon-Fri, 8:30am-6pm. "Portraits

VISUAL ART



PHOTO OF CONVEYOR WITH 24 SCULPTURES

"Matt Gil: Reel to Real"

REVIEW Remember those jazzy Raymond Scott tunes that accompanied many Depression-era Bugs Bunny cartoons? The rhythmic tinkling of the xylophone, the metronome and piano one-two-ing, while the trumpets and clarinets wah-wahed to our wise-ass rabbit scrambling to free himself from the inner workings of a factory. Those images merged Technicolor fantasy and swinging wackiness to the dumb, impersonal nature of mass production, a cartoonish combo that comes to mind when entering Matt Gil's exhibition at the Marx Zavattero Gallery. Residing over the majority of the space is Gil's kinetic work *Conveyor with 24 Sculptures* (2007-08), a nonstop catwalk of coffee-tabletop-size ceramic forms parading in a loop for the viewer. The slip-cast, candy-colored glazed shapes are straight out of the space-age Googie design era: it's the kind of curvy, biomorphic, and geometrically surreal commercial art our parents and grandparents bought at department stores. Gil's mechanism rotates smoothly, though the forms occasionally wobble. Nothing like wobbling ceramics to make one nervous in a gallery. This carousel, however, leads one to imagine that — like Schroeder's closet full of Beethoven busts — there might be a replacement or two in the artist's studio. What transforms Gil's piece further is that it's underlit by floodlights, generating Dr. Seuss-like shadows on the walls that grow larger, then smaller. There are other large-scale sculptures — including the blue standing noodle *Puzzle Piece* and the almost 11-foot-tall black tiki comb *Muckracker 1.0*. Nevertheless, *Conveyor's* humor and nod to Walter Benjamin's 1936 essay *The Work of Art in the Age of Mechanical Reproduction* makes it deservedly the most attention-worthy thing in the room. Along the walls are Gil's ink and watercolor sketches of would-be monumental forms. These too radiate a giddy simplicity, inviting viewers to appreciate form and space for precisely what they are. **(Stacy Martin)**

MATT GIL: REEL TO REAL Through July 2. Tues.-Fri., 10:30 a.m.-5:30 p.m.;

Sat., 11 a.m.-5 p.m. Marx Zavattero Gallery, 77 Geary, second floor, SF

(415) 627-9111, www.marxzav.com

from the San Francisco International Film Festival," photographs by Pamela Gentile (reception Thurs/26, 6-9pm). June 26-Aug 29.

Geras-Tousignant Gallery 437 Pacific; 986-1647. Mon-Fri, 11am-6pm; Sat-Sun, by appt. "Group Show 08," works by gallery artists (reception Fri/27, 5-8pm). June 27-July 25.

Good Vibrations Gallery 1620 Polk; 345-0400. Mon-Thurs, Sun, 11am-7pm; Fri-Sat, 11am-8pm. "Divas of San Francisco: Portraits

of Transsexual Women," photographs by David Steinberg (reception Thurs/26, 6-8pm). June 26-July 27.

James C. Hormel Gay and Lesbian Center San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4400. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sun, noon-5pm. "Spirituality Photo Project," works by the 16 members of Black Brothers Esteem. July 1-Aug 7. Also at the library's African American Center.

Light CONT.,»

answer to New York grime, and to further reveal — through the inherent solitude of the 3-D stereoview process — the inner recesses of a pre-gay lib experience far from Baltrop's and Boas' sights and sites of group sexuality.

Such a book could open into film as well, since movies such as João

Pedro Rodrigues' *O Fantasma* (2000), Jacques Nolot's *Porn Theatre* (2002), Tsai Ming-liang's *The River* (1997) and *Goodbye Dragon Inn* (2003), and William E. Jones' *V.O.* (2007) foreground age-old connections between the edges of urban society and sexuality. The portrait of Montreal that emerges from "Alan B. Stone and the Senses of Place" hints at the possibilities of such a project — and leaves one wondering about the worlds of

desire that can exist outside computer screens today. **SFBG**

ALAN B. STONE AND THE SENSES OF PLACE

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John Pence Gallery 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm; and by appt. Recent oil paintings and drawings by Zack Zdrle (reception Thurs/26, 6-8pm). June 26-July 26.

Katz Snyder Gallery Jewish Community Center of San Francisco, 3200 California, second floor; 292-1233. Mon-Thurs, 8am-10pm; Fri-Sun, 8am-6pm. Works by Israeli Hasidic artists Yaakov Kasjecmacher, Nechama Shaina Levin, Boruch Nachshon, and Yoram Raanan. July 1-Aug 31.

Lincart 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. Paintings by Eleanor Harwood and Penelope Krebs (reception Thurs/26, 6-8pm). Through Aug 2.

Mina Dresden 312 Valencia; 863-8312. Tues-Sat, 5-8pm; and by appt. "One Night Stand," works by Bay Area alumni of the Rhode Island School of Design. Fri/27, 6-9pm. One night only.

Mission Cultural Center for Latino Arts 2868 Mission; 821-1155. Tues-Sat, 10am-6pm. "Beyond Borders," photography, videos, and music by immigrant youth (reception Wed/25, 6-9pm). June 25-July 25.

Ratio 3 1447 Stevenson; 821-3371. Wed-Sat, 11am-6pm. "Kiki: The Proof Is in the Pudding," retrospective of the 1990s SF gallery Kiki (reception Thurs/27, 6-8pm). June 27-Aug 2.

Skylight Gallery San Francisco Public Library, Main Library, 100 Larkin, sixth floor; 557-4277. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm; Sun, noon-5pm. "Book Works 2008," art books by members of the Pacific Center for Book Arts (reception Tues/1, 6:30-8pm). July 1-Sept 26.

Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316, ext 303. Mon-Fri, 8am-4:30pm; Sat-Sun, 10am-5pm. "A Passion for Plants," botanical paintings by Catherine M. Waters and her students. Through Mon/30. "Creatures Small — Insects and Plants," works by Margo Bors (reception July 10, 5-7pm). July 1-Sept 30.

Sweet Inspirations 2239 Market; 621-8664. Sun-Thurs, 7am-11:30pm; Fri-Sat, 7am-12:30am. "Paint [+/-] Melody," paintings by Wayne Jiang (reception July 6, 4-6pm). June 30-Aug 2.

Teen Center San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4400. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sun, noon-5pm. "You Must Be Mistaken: Photographs by First Exposures," works by members of the mentoring program for low-income youth. Through July 31.

Toomey Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Frequencies," paintings by Michael Ajerman and James Kao. Through Sat/28. "Ten," group show celebrating the gallery's 10th anniversary (reception July 3, 5:30-7:30pm). July 1-Aug 31.

Velvet da Vinci 2015 Polk; 441-0109. Tues-Sat, noon-6pm; Sun, noon-4pm. Baskets, jewelry, and an installation by Anna S. King (reception Fri/27, 6-8pm). June 25-July 27.

Warnock Fine Arts 49 Geary, suite 211; 677-4001. Tues-Sat, 11am-5:30pm; and by appt. "Rarities," rare woodcuts and etchings by William Wolff. Through Mon/30. "Jenny Robinson — Urban Moments," large-scale prints. June 26-Aug 26.

BAY AREA

Autobody Fine Art 1517 Park, Alameda; (510) 865-2608. Sat-Sun, noon-6pm; and by appt. "The Ship of Fools," works by Hannah Beadman, Steven Chabre, David Houston, Jan Watten, and Zhenne Wood (reception Sat/28, 6-10pm). June 28-Aug 9.

Bedford Gallery Leshner Center for the Arts, 1601 Civic Drive, Walnut Creek; (925) 295-1417. www.bedfordgallery.org. "Local Voice 2008," works by Contra Costa County artists (reception Sun/29, 3-5pm; \$3). June 29-Aug 31.

Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. "ART/FACTS," works by Mary Black, Kirk Crippens, and Linda Race (reception Sun/29, 2-4pm; artists' talk July 23, 7pm). June 29-Aug 17.

Bridge Storage Gallery 23 Maine, Point Richmond; (510) 233-3348. Call for hours. Works by Aaron Wallis (reception Sat/28, 4-8pm). June 28-Aug 28.

Caldwell Gallery 400 County Center, Redwood City; (650) 591-2101. Mon-Fri, 9am-5pm. "Extra Ordinary Nature," mixed-media paintings by Werner Glinka. Through Mon/30. "The World Is My Canvas," paintings by JoAnne Nagler. July 1-Aug 29.

Creative Growth Art Center 355 24th St, Oakl; (510) 836-2340. Mon-Fri, 11am-5:30pm; and by appt. "Multiplicity," group show on the themes of repetition and obsession (receptions Thurs/26, 5-8pm; Sat/28, 11am-4pm). June 26-Aug 1.

1870 Art Center 1870 Ralston, Belmont; (650) 595-9679. Thurs-Sun, 1-5pm. "Landscape Revisited," paintings by Patty Neal (reception Sat/29, 2-5pm). June 26-Aug 3.

Oakopolis Creativity Center 447 25th St, Oakl; www.oakopolis.org. Sat 2-5pm; first

Friday of the month, 7-10pm; and by appt. "Waste Not," sculptures by Deborah Yaffe (receptions July 4 and Aug 1, 7-10pm). June 28-Aug 9.

O'Hanlon Center for the Arts 616 Throckmorton, Mill Valley; 388-4331. Tues-Sat, 10am-2pm; and by appt. "Thousand Facets of Wabi-Sabi," juried group show. Through Thurs/26. "Art Quilts," juried group show (reception Tues/1, 6-8pm). July 1-31.

Rowan Morrison Gallery 330 40th St, Oakl; www.rowanmorrison.com. Wed-Sat, 11am-6pm; and by appt. "Talk Story," drawings by Chris Chau (reception Fri/27, 7-10pm). June 27-Aug 2.

Swarm Gallery 560 Second St, Oakl; www.swarmstudios.net. Tues-Sun, noon-6pm; and by appt. Group show of recent works by Mills College MFA graduates; "Display/Dispense," installation by Trisha Grover (reception Fri/27, 6-8pm); "Junction," works by Michael Hall and Ethan Worden. June 27-July 27.

ONGOING

AfterModern Contemporary Fine Art 445 Bryant; 512-7678. Tues-Fri, 10:30am-5pm; Sat, noon-5pm; and by appt. "Pink Words," recent works by Dana Carlson and Fawn Gehweiler. Through Sat/28.

Art at City Hall City Hall, ground floor, One Dr. Carlton B. Goodlett Place; 252-2590. Mon-Fri, 8am-8pm. "After the Revolution," group show of contemporary photography from California and Tehran. Through Fri/27.

Arthaus 411 Brannan; 977-0223. Tues-Fri, 11am-6pm. "City Lights," paintings by Carolyn Meyer and sculptures by Adam Kurtzman. Through Sat/28.

Bay Area Heart Gallery City Hall, One Dr. Carlton B. Goodlett Place; 550-7241. Mon-Fri, 8am-5pm. Photographs of children, youth, and families accompanied by their stories to celebrate National Foster Care Month. Through Mon/30.

Brian Gross Fine Art 49 Geary, fifth floor; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Recent paintings by Donald Feasél. Through Sat/28.

Cain Schulte Contemporary Art 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. "Descendants," paintings by Henry Jackson. Through Sun/29.

Chinese Culture Center Holiday Inn, 750 Kearny, third floor; 986-1822. Tues-Sat, 10am-4pm. "Lure," installation by Beili Liu. Through Sun/29.

City Art Cooperative Gallery 828 Valencia; 970-9900. Wed-Sun, noon-9pm. "Queer," group show. Sat/28.

David Cunningham Projects 1928 Folsom; 341-1538. Thurs-Sun, 11am-6pm; and by appt. "FLUX," works by Joan Perlman. Through Sat/28.

Eleanor Harwood Gallery 1295 Alabama; 282-4248. Thurs-Sat, 1-5pm; and by appt. "Improbable/Unlikely," works by David M. Stein. Through Sat/28.

Femina Potens Gallery 2199 Market; 217-9340. www.feminapotens.com. Thurs-Sun, noon-6pm. "Untold Stories: Visual and Performative Expressions of Transwomen," group show. Through Sun/29.

Fraenkel Gallery 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Stereo," photographs by Christian Marclay. Through Sat/28.

Frey Norris Gallery 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Public Safety," works by Rodney Ewing. Through Sun/29.

Gallery 291 291 Geary; 291-9001. Mon-Sat, 11am-6pm. "Jim Marshall in Platinum," photographs. Through Sat/28.

Gregory Lind Gallery 49 Geary, fifth floor; 296-9661. Tues-Sat, 10:30am-5:30pm. "Road Works," paintings by Karla Wozniak. Through Sat/28.

Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Works on paper by David Park; "New Selections: Postwar and Contemporary Works," group show. Through Sat/28.

Hang Art 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Then and Now," group show of Hang Art artists. Through Mon/30.

Hang Art Annex 567 Sutter; 544-0610. Tues-Sat, 10am-6pm; and by appt. "Syncopated Cakewalk," works by Carolyn Meyer. Through Mon/30.

Himmelberger Gallery 445A Sutter; 391-8383. Mon-Wed, Fri-Sat, 10am-5:30pm; Thurs, 10am-8pm. "Looking Forward," group show. Through Mon/30.

Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. Works by Alicia McCarthy. Through Sat/28.

Jancar Jones Gallery 965 Mission, suite 120; www.jancarjones.com. Thurs-Sat, noon-6pm; and by appt. Silk-screen prints on paper by Sean Talley. Through Sat/28.

John Berggruen Gallery 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. Recent paintings by Christopher Brown; "Looking

Up," new paintings by Clare Kirkconnell. Through Sat/28.

Lusciou Garage 459 Clementina; 875-9030. Tues-Fri, 7:30am-6pm. "Everybody Knows This Is Nowhere," photographs by Sarah Lyon (closing reception Thurs/26, 6-10pm). Through June 27.

Micaëla 333 Hayes; www.micaela.com. Mon, by appt; Tues-Sat, 11am-7pm; Sun, noon-5pm. Paintings by Karoline Schleh and Sabina Sule. Through Sun/29.

Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. "Décollages from 1965-2006," works by Jacques Villeglé. Through Sat/28.

Needles and Pens 3253 16th St; 255-1534. www.needles-pens.com. Thurs-Sun, noon-7pm. "5 Years and 50 Shows," retrospective group show. Through Thurs/26.

111 Minna Gallery 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "365," group show of nouveau surreal and abstract art. Through Thurs/26.

Public Glass 1750 Armstrong; 671-4916. Tues-Fri, 9am-6pm. Glass works by Trudy Barnes and Jennell Belt. Through Thurs/26.

Renner Gallery 2344 Market; (650) 867-7446. Tues-Sun, 11am-7pm; and by appt. "Elements: Aer + Water," photographs by Gregory Bartning and Mark Jenkins. Through Sun/29.

San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5pm; Tues, by appt. "Drawing from Another Dimension," works by Paul Hayes (artist talk Thurs/26, 6-7:30pm). Through July 5.

Scott Nichols Gallery 49 Geary, suite 415; 788-4641. Tues-Sat, 11am-5pm; and by appt. "Rhythmic Vitality: Dances in Silver," works by Barbara Morgan. Through Sat/28.

Soap Gallery 3180 Mission; 920-9099. Mon-Thurs, 10am-2pm. Works by Ross Campbell, Matt Cella, Julmarie Joy Cornista, Tom Mueske, and Renetta Sitoy. Through Fri/27.

Stephen Wirtz Gallery 49 Geary; 433-6879. Tues-Fri, 9:30am-5:30pm; Sat, 10:30am-5:30pm. "Nothing Exists in Itself," new paintings by Griff Williams; "Cry Baby," new works on paper by Laurie Reed. Through Sat/28.

Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. "New Installation," photos, macramé, and text paintings by Marcos Rosales. Through Sat/28.

Triple Base 3041 24th St; 643-3943. Thurs-Sun, noon-5pm; and by appt. "You Make Me Make You," works by Suzanne Husky. Through Sun/29.

View 155 155 Grove; 554-6080. Daily, 24 hours. "Drawing from Another Dimension," works by Paul Hayes (artist talk Thurs/26, 6-7:30pm). Through July 5.

White Walls 835 Larkin; 931-1500. www.white-wallssf.com. Tues-Sat, noon-7pm. Works by Sylvia Ji. Through Mon/30.

A Woman's Eye Gallery Ebenezer Lutheran Church, 678 Portola; 681-5400. Fri, 5-8pm; Sat-Sun, noon-5pm. "Spring Through a Woman's Eye," photographs by Stacy Boorn, Deborah Hall, Chris Kibre, Alice Steele, and Janet Stock. Through Mon/30.

Y2Y Gallery 251 Balboa; 221-5012. Call for hours. "Sans Polish," works by Mary Donald, Barbara Holmes, Christine Lee, and Laurel Nathanson. Through Mon/30.

Zinc Details 2410 California; 776-2100. Mon-Sat, 11am-7pm; Sun, noon-6pm. Prints by Rex Ray. Through Mon/30.

BAY AREA

Ames Gallery 2661 Cedar, Berk; (510) 845-4949. Mon-Fri, 10:30am-3:30pm; and by appt. "Green Ahead of His Time," paintings by Alex Maldonado. Through Mon/30.

Asian Resource Gallery 310 Eighth St, Oakl; (510) 287-5353, ext 473. Mon-Fri, 9am-5pm. "Struggles--Oakland Youth's Point of View," photographs by members of Asian/Pacific Islander Youth Promoting Advocacy and Leadership. Through Mon/30.

Fort Gallery 3421 Hollis, Oakl; (415) 240-2220. Hours by appt. only. "Artcycle," group show of artwork using recycled materials. Through Fri/27.

Gaia Arts Center 2120 Allston, Berk; (510) 653-3433. Tues, Thurs-Fri, 10am-4pm. "Variety Is the Spice of Peace," group show (reception Fri/27, 7-9pm). Through Aug 4.

Joyce Gordon Gallery 406 14th St, Oakl; (510) 465-8928. Wed-Fri, noon-7pm; Sat-Sun, 1-4pm. Recent paintings by Chris Trueman. Through Thurs/26.

Lanesplitters 2033 San Pablo, Berk; (510) 845-1652. Daily, 11:30am-midnight. "64 Angelic Studies on the Hayward Fault," paintings by Shelli Renee Joye. Through Mon/30.

Traywick Contemporary 895 Colusa, Berk; (510) 527-1214. Thurs-Sat, 10am-4pm; and by appt. "The Nature of LA," works by Samantha Fields, Portia Hein, Stas Orlovski, and Andre Yi. Through Sat/28. **SFBG**

FRIDAY NIGHTS

@the de Young

JUNE 27

CELEBRATING CHIHULY

5:00 p.m.–8:45 p.m. with live music and cocktails.

Regular museum admission prices apply.

VIEW the exhibition *Chihuly at the de Young* – an exploration of the groundbreaking artwork of Dale Chihuly. From the *Mille Fiori* (a 56-foot garden of glass) to the *Saffron Tower* (a 30-foot neon sculpture), this exhibition challenges convention with a feast of bold color, dramatic forms and extraordinary composition.

EXPERIENCE a *milonga* in the museum as a few hundred couples re-create Argentinean tango dance halls in Wilsey Court.

WATCH *Breaking the Maya Code*, a film that documents the story of the Maya decipherment from the 16th century to present; followed by a question and answer session with filmmakers David Lebrun and Rosey Guthrey. Doors open at 5:15 p.m.; seating is first come, first served.

CELEBRATE at the closing of June Artist-in-Residence, Ruth Boerefijn: *Interior Landscapes*, in the Kimball Education Gallery.



Dale Chihuly, *Black Basket*, 2008, photo by Scott Mitchell Leen.

de Young



Golden Gate Park • San Francisco
415-750-3600 • deyoungmuseum.org

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



the James Irvine foundation



stage

While *The Busy World Is Hushed*'s Thomas (James Wagner, front) plays with model planes, Hannah (Anne Darragh, left) and Brandt (Chad Deverman) are all work. At center, Brandt and Hannah head to church — despite the distractions at hand. At right, Fresh Meat Festival founder Sean Dorsey proved a standout performer at this year's event.

PHOTOS OF *BUSY WORLD* BY DAVID ALLEN; PHOTO OF SEAN DORSEY BY LYDIA DANILLER



Beyond belief

The Busy World Is Hushed questions love, family, and faith

By Robert Avila
 > a&eletters@sfbg.com

THE QUEER ISSUE Aurora

Q

Theater takes on — reportedly — its first gay-themed work with a West Coast premiere of Keith Bunin's almost-too-smart *The Busy World Is Hushed*, a play that ultimately has as much to do with questions of Christian faith and the mixed blessing/burden of family as with sexual orientation. The play, which debuted off-Broadway in 2006 amid a fracas in the Episcopal Church over the issue of homosexuality, concerns a middle-aged Episcopalian minister, scholar, and single mother named Hannah (Anne Darragh) who hires a young writer, Brandt (Chad Deverman), to ghostwrite her book on a newly discovered gospel that may represent more faithfully (ahem) the “authentic” Jesus.

Both characters have personal reasons for being interested in this project. Hannah was widowed when her husband walked into the sea in a

possible suicide, leaving her pregnant and alone. Her sharp intellect leaves plenty of scope for criticism of the institutional and historical construction of God and the bigotry of the Church, but her faith — which she grounds in her own suffering and isolation as a way of giving them meaning and purpose — is only refined in the process. Meanwhile, Brandt, a lapsed Episcopalian, long ago moved away from a church that invalidated his identity as a gay man. But with his father dying in the hospital and unable to concentrate on his own writing, he's eager to lose himself in Hannah's work — at least partly because of the bitter questions his father's cruel demise stirs up about the nature of God and religion.

Bursting into this scene comes Hannah's wayward 26-year-old son, Thomas (an especially engaging James Wagner), just back from another of his ecstatic “get lost” adventures, a patch of porcupine quills jutting from one ankle. Soon Brandt, clearly smitten, is kneeling before Thomas plucking out one quill after another with a mischievous glee that covers for the eroticism in this little St.

Sebastian moment (a tableau that morphs into another about as preposterous when, in their next meeting, Thomas dons a big leather toolbelt to put up a couple of shelves). Hannah's delving into Christian history and exegesis mirrors her equally solitary if gregarious and promiscuous son's own restless quest to understand his real-world father — which holds out for him a similar promise of existential meaning, moral guidance, and a quieting of the soul.

But their quests, while similar, are also in conflict. A battle is being drawn between mother and son — in some sense over, and in the name of, the father(s) — so that when Hannah practically begs the hapless Brandt to act on his feelings for her son, it's with something less than unalloyed Christian spirit. Director Robin Stanton's actors deliver their lines with conviction, but the dialogue gets both too pat and too constructed, at times almost Socratic, so that soon belief is a dwindling resource all around. **SFBG**

THE BUSY WORLD IS HUSHED

Through July 20
 Wed–Sat, 8 p.m.; Sun, 2 and 7 p.m.;
 \$40–\$42
 Aurora Theatre
 2081 Addison, Berk.
 (510) 843-4822,
 www.auroratheatre.org

RARE, MEDIUM, WELL-DONE

When Sean Dorsey started the Fresh Meat Festival in 2001, transgender artists were sequestered inside the alternative club scene. With this new event, Dorsey threw the doors wide open. While transgender and queer performances still have a special attraction for their constituencies, the festival's need to move to Theater Artaud, its largest venue yet, proves its broader appeal.

This year's presentations ranged far and wide, and so did the quality. That's one of the perils of this type of focused programming: the desire to be supportive and inclusive can mean presenting artists who may not be experienced or even talented enough. The San Francisco Ethnic Dance Festival went through similar growing pains. But Fresh Meat — which is fun, balanced, and thoughtful — is on the right track.

Five groups received commissions. The Barbary Coast Cloggers and Na Lei Hulu I Ka Wekiu presented excellent premieres; the first joyously clickety-clacking, the other lyrically flowing through new interpretations of passed-down dancing. In trying to show the breadth of its repertoire, however, Colombian Soul attempted too much. The troupe presented undeveloped, under-rehearsed fragments, including a religious procession and a same-sex partnered maypole dance. Musicians Nejla Baguio and Prado Gomez's artistic partnership looked young. The tentative *Who's Your Daddy?*, musings on being a parent, had a few sparks but ultimately fizzled. Also respectfully but unenthusiastically received was the transgendered Transcendence Gospel Choir and its invitation for a community sing-along.

Two artists I would like to see more of were the outstanding countertenor Jose Luis Muñoz, who sang a powerful aria from *Juana* (an opera-in-progress by Carla Lucero), and Scott Turner Schofield, a FTM word artist. In an excerpt from *Becoming a Man in 127 EASY Steps*, he performed a smart, witty audition for *Hamlet*. It was also a pleasure to see the nonchalant Shawna Virago, who performed two supersmart, edgy new songs.

Still, the evening belonged to Dorsey, and not just because he founded the festival. *Lost/Found*, a duet he performed with Brian Fisher, showed again how nuanced a thinker, writer, dancer, and choreographer he is. I can't think of anybody, no matter their identity, who creates works about growing up as theatrically cogent and as tremulously alive. (Rita Felciano)



The Monkey and the Devil

▶ **PREVIEW** Sometimes history has a peculiar way of bringing us full circle. Charles Trapolin's family owned slaves on their plantation in South Carolina. Joanna Haigood's family were slaves in the vicinity. The commonality and difference between those two families led to *The Monkey and the Devil*, a collaboration between Trapolin, the former ODC dancer turned visual artist, and dancer/choreographer Haigood. Taking its title from racial slurs, the world premiere examines a festering wound in the social fabric that has not healed nearly as well as many of us would like to pretend. Haigood started the piece long before Barack Obama's candidacy but, she points out, it certainly has acquired an unexpected urgency. "Racism," she says, "hurts everybody. It's a social ill that we need to address and realize that it is connected to economy and class." Formally, the piece is an installation, continuing Haigood's long-time interest in working with picture frames. It's a visual motif that works well with Trapolin's idea to create a house split in two. On the set, two couples — one white, one black — take turns assuming roles. Audiences are invited to stay as long as they like during this four-hour performance. Though she'll have a collection box, the show is free because Haigood really wants all of us to come see it. **(Rita Felciano)**

THE MONKEY AND THE DEVIL Fri/28 and Sat/29, 1–5 p.m. Free. Zaccho Dance

Studio, 777 Yosemite, studio 330, SF. (415) 822-7644, www.zaccho.org

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 26, for information on how to submit items to the listings.

THEATER

OPENING

Cabaret SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. \$40-50 (\$20 for previews). Previews Wed/25-Fri/27, 8pm. Opens Sat/28, 8pm. Runs Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 20. Bill English directs the musical centered on the denizens and performers of the Kit Kat Club in Weimar-era Berlin.

Oh My Godmother! Zeum Theater, 221 Fourth St., 867-3911, 1-800-838-3006, www.ohmygodmother.com. \$25-30 (\$20 for previews). Previews Thurs/26-Fri/27, 8pm. Opens Sat/28, 8pm. Thurs-Sat, 8pm; Sun, 3pm. Through July 26. Director Ron Lytle's musical puts a gay twist on the Cinderella story.

BAY AREA

Citizen Josh Ashby Stage, 1901 Ashby, Berk., (510) 841-6500, ext. 303, www.shotgunplayers.org. \$20-25. Previews Thurs/26-Fri/27, 8pm. Opens Sat/28, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm (except July 20, 8pm). Through July 20. KQED's Josh Kornbluth remounts his solo show about his life as an East Bay activist.

Kiss Me Kate Contra Costa Civic Theatre, 951 Pomona, El Cerrito; (510) 524-9132, www.ccct.org. \$15-24. Opens Fri/27, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through Aug 3. This greenroom comedy about a musical produc-

tion of *Taming of the Shrew* won the first Tony awarded for Best Musical in 1949.

ONGOING

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

A Bowl of Rose Leaves Studio 300 Theatre, 442 Post, fifth floor; www.abowlofroseleaves.com. \$19-23. Thurs-Sat, 8pm. Through Aug 30. Fred Smith's comedy looks back at modern art and artists.

Buried Child Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org. \$20-30. Thurs-Sat, 8pm. Through July 20. Christian Phillips and Jennifer Welch direct Sam Shepard's 1979 Pulitzer Prize-winning play.

Darren Romeo: the Voice of Magic Post Street Theatre, 450 Post, second floor; 771-6900, www.poststreettheatre.com. \$40-65. Tues-Sat, 8pm (also Sat, 2pm). No show Sun/29. Additional matinee Wed/25, 2pm. Through July 13. Sure enough Siegfried and Roy showed up on opening night to urge on their protégé, magician-singer Darren Romeo (billed as "the voice of magic"), but you won't find any animals or even any very original illusions in this overly slick and quickly boring Las Vegas act, which at times seems to have landed in San Francisco by some terrible mistake. Romeo is not a singer to write home about and his renditions of pop classics are often difficult to recognize. Much like the magic acts themselves, they come too distorted by "production values" (the whole show reads like TV, only bigger) to be very compelling. A skillful and personable enough guy, Romeo was probably at his best when doing a masterful no-frills card trick for a

little girl in the audience. (Avila)

From Russia with Love: A Night of Song, Story, and Vodka New Conservatory Theatre Center, Theatre III; 861-8972, www.nctcsf.org. \$28. Thurs-Sat, 8pm; Sun, 2pm. No show July 4. Through July 6. Katya Smirnov-Skyy kicks off the 2008 Summer Cabaret Series at the NCTC.

Heist a Crow Stage Werx, 553 Sutter; 385-6296, www.helpwalrus.com. \$15. Fri/27-Sat/28, 8pm. Sean Kelly, founder of the now defunct, formerly crazy Spanganga Gallery venue, revives his 2006 comedy about the afterlife.

It's Murder, Mary New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-34. Wed/25-Sat/28, 8pm; Sun, 2pm. Co-authors Andrew Black and Patricia Milton put the camp into their whodunnit set on the Russian River.

▶ Jihad Jones and the Kalashnikov Babes

Thick House, 1695 18th St; 401-8081, www.goldenthread.org. \$15-25. Thurs/26-Sat/28, 8pm; Sun/29, 5pm. Witnessing the internal conflict of a reluctant seduction is not pretty. But it can be pretty funny or, considering award-winning playwright Yusef El Guindi's latest world premiere, hilarious. Enjoying another world premiere by Golden Thread Productions, Jihad Jones fulfills its mission of presenting Middle Eastern perspectives — in this case, that of an Arab American actor offered a career-breaking role as ...an insane, hostage-holding, raping-and-pillaging terrorist. Kamal Marayati plays the struggling actor, Ashraf, and the audience suffers (with lots of laughter) his futile attempts to convince himself that the "dream role" is truly satire and not a gross denigration of his entire culture. Directed by Mark Routhier (most recently of Magic Theatre's *The Monkey Room*), this farcical comedy about stereotypes hosts its own cast of caricatures: there are times when you wish Ashraf's obnoxiously unscrupulous agent, Barry (played by David Sinaiko), was off the stage, and the haughtiness of actress Cassandra Shapely (Cat Thompson) is redeemed only after giving Ashraf some feminist-inspired advice. Jessica Kitchens' over-sexed receptionist provides perfectly timed doses of comic relief, while Julius the director, played by Mark Rafael Truitt, remains oblivious to the offensive script. In the midst of these types, Ashraf must grapple with his principles and his desire to not join the "slag heap of has-beens." Again, not a pleasant sight, but definitely a thought-provoking 90 minutes. (Kat Renz)

Last Voyage of the Omega Stage Werx, 533 Sutter; 385-6296, www.knifebeatsfinger.com. \$12. Fri-Sat, 10pm. No shows July 4-5. Through Aug 8. Cell phone users on Twitter help control the show in Sean Kelly's sci-fi comedy about stranded space travellers.

Men in Uniform New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Wed-Sat, 8pm; Sun, 2pm. No show Sun/29 or July 4. Through July 6. Eight shorts by local playwrights investigate the nature of masculinity.

Men with Microphones Dark Room Theater, 2263 Mission; www.menwithmicrophones.com. \$15. Fri/27-Sat/28, 8pm. Everyone has a secret to keep in Aaron S. Luk's new play about a film fest screening stolen reels.

Out of This World Eureka Theatre, 215 Jackson; 255-8207, www.42ndstmoon.org. \$22-38. Thurs/26-Fri/27, 8pm; Sat/28, 6pm; Sun/29, 3pm. Musical theater company 42nd Street Moon performs the Cole Porter show that supernaturally sets Greek gods and Hollywood royalty in 1950s Athens.

Point Break Live! Xenodrome, 1320 Potrero; 1-866-811-4111, www.pointbreaklive.com. \$25. Fri/27, 8pm; Sat/28, 7:30 and 10pm. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

▶ **Squeeze Box** Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$15-35 sliding scale. Sat, 5pm; Sun, 7pm. Through June 29. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up instead working the graveyard shift at a Santa Monica shelter for mentally ill homeless women, barely making ends meet herself and

CONTINUES ON PAGE 54 ▶

"Now I'm a twosome,
Thanks to Gavin Newsom.
The Supreme Court
sees it my way!"

- KING LOUIS
BEACH BLANKET BABYLON



For tickets & show times 415.421.4222 (evenings 21+)
beachblanketbabylon.com

ONGOING

CONT>>

in fact crashing half the time on the office couch. After several years of ministering at the margins, she's on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith (not to mention a hysterically ingenious accounting of one of the more off-putting sex scenes ever committed to the stage). If Randolph is way past identifying as even a wannabe saint, she's still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran's chops (she came up through the famed Los Angeles–based comedy group the Groundlings), giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show (directed by Alan Bailey) a quiet sense of the miraculous. (Avila)

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

» **Strange Travel Suggestions** Marsh Studio Theater, 1074 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$15-35 sliding scale. Extended run: Thurs/26-Fri/27, 8pm; Sat/28, 5pm. Jeff Greenwald spins tales from his 25 years of traveling abroad.

Theater of the Ridiculous Revival Hypnodrome, 575 Tenth St.; 377-4202, 1-800-838-3006, www.thrillpeddlers.com. \$10-69. Wed, showtimes vary; Fri-Sat, 8pm; Sun, 3 and 6pm. Through Aug 16. Starring original members of the Cockettes, The Thrillpeddlers present three high-camp programs: White-Hot and Warped multime-

dia night (Wed); Charles Busch's *Theodora, She-Bitch of Byzantium* (Fri-Sat); and Charles Ludlam's *Jack and the Beanstalk* (Sun).

'Tis Pity She's a Whore American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$14-82. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through July 6. A.C.T. artistic director Carey Perloff directs John Ford's Jacobean incest tragedy, with live music performed by Bonfire Madigan Shive. **Tuna Does Vegas** Curran Theatre, 445 Geary; 512-7770, www.shnsf.com. \$25-75. Wed/25-Sat/28, 7:30pm (also Wed and Sat, 2pm). The Texan "Greater Tuna" duo Joe Sears and Jaston Williams head to Sin City in their new comedy.

» **The W. Kamau Bell Curve** Shelton Theatre, 533 Sutter; brownpapertickets.com. \$20. Thurs, 8pm. Through July 31. Just when you thought identity politics were passé, along comes the 2008 Democratic Party presidential primary, forcing us all to endure many a tired stereotype that should have died out with the advent of the disco era. Luckily, we have W. Kamau Bell to help us recover from the trauma while guiding us safely away from the precipice of other bad habits. In this 90-minute show, the longtime solo performer and half of the comedy duo Siskel and Negro breaks down the problems with PC terminology, while coming up with a few absurd ones of his own. With today's headlines providing him new material, Bell constantly updates the show, optimizing it for multiple viewings. We also get the back story on how Bell was raised by a single mom with a PhD instead of, as you might now be wondering, a rap sheet, and how early childhood experiences with skin-color bias shaped his future outlook. Along the way, Bell flows easily from biting to charming, pensive to goofy. Through studying martial arts, dating white women, getting a fancy salon haircut, and living in San Francisco, Bell comes to realize there are really only two kinds of people in this world. I was glad to find out that he and I are the same kind. (Giattina)

What Mama Said about "Down There" Our

Little Theater, 287 Ellis; 928-4060, www.cel-ebtrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

Work Eats Home Phoenix Theatre, 414 Mason; 814-3944, www.sleepwalkerstheatre.com. \$12 (half price on Fridays). Thurs-Sat, 8pm. No show July 4. Through July 12. Playwrights explore the blurry line between work and personal life in a series of one-acts presented by Sleepwalkers Theatre.

BAY AREA

The Busy World Is Hushed Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$40-42. Wed-Sat, 8pm; Sun, 2 and 7pm. Through July 20. Aurora Theatre Company closes its season with a staging of Keith Bunin's 2006 play directed by Robin Stanton. See "Beyond belief," page 52. **The Full Monty** Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031, www.masquers.org. \$20. Fri-Sat, 8pm; Sun, 2pm. Through July 5. Six regular Buffalo, New York guys find an income and catharsis as male strippers.

Franz Kafka's Love Life, Letters, and Hallucinations in Short Scenes with Live Actors Berkeley City Club, 2315 Durant; 1-800-838-3006, www.brooksiderep.org. Thurs/26-Sat/28, 8pm; Sun/29, 5pm. This bio-drama also includes insight into the sex life of the famed 20th-century novelist. **Snapshots** TheatreWorks, Mountain View Center for the Performing Arts, 500 Castro, Mountain View; (650) 903-6000, www.theatreworks.org. \$26-64. Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through July 13. TheatreWorks stages the West Coast premiere of Steven Schwartz's musical about a couple's 30-year relationship, featuring popular songs from Schwartz's *Wicked*.

DANCE

80/08 School of the Arts Theater, 555 Portola; www.butohsanfrancisco.net. \$15. Fri-Sat, 8pm. Butoh San Francisco presents a Butoh dance performance celebrating the form's founder, Tatsumi Hijikata. **Lindy in the Square** Union Square, 333 Post; www.lindyinthesquare.com. Free. Wed, 6pm. Local swing dancers strut their stuff.

Local Heroes: The Big Picture Dance Festival Project Artaud Theater, 450 Florida; 863-9834, www.odctheater.org, www.artaud.org. \$18-25. Thurs-Sat, 7:30pm. ODC Theater's series of emerging choreographers features Kate Watson-Wallace and Karen Sherman this week.

Sheila Salimpour Braval, 2781 24th St., www.brava.org. Sat, 8pm. \$50. The belly-dancer performs in *The Phoenix*. **San Francisco Ethnic Dance Festival** See Web site for dates, prices, and locations of shows. 474-3914, www.worldartswest.org. June 1-29. The 30th anniversary season features more than 500 Northern Californian dancers and musicians in addition to 50 international guest artists.

Queer Ballroom Championships Hotel Whitcomb, 1231 Market; www.queerballroom.com. Free. Sat, 6:30pm. Queer couples compete in swing, country two-step, and ballroom dance categories.

Yaelisa and her Caminos Flamencos Project Artaud Theater, 450 Florida; 863-9834, www.odctheater.org, www.artaud.org. \$25. Yaelisa returns to perform flamenco in a café setting at Artaud while ODC Theater finishes its renovations.

BAY AREA

Dance Through the Seasons Julia Morgan Center for the Arts, 2640 College, Berk; (510) 581-4780, www.juliamorgan.org. \$15-18. Sun, 2pm. Students of the Dance Theatre Arts summer program perform.

PERFORMANCE

More performances listed with Pride events, page 22.

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

Art of Political Satire Yerba Buena Center for the Arts Theatre, 700 Howard; www.ybca.org. \$20 (\$10 for *Economist* subscribers).

Members of Chicago's Second City comedy troupe team up with *The Economist* magazine to present an evening of comedy on the nerve-wracking presidential election.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempireplushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

The Eleventh Annual National Queer Arts Festival See Web site for schedule of shows, prices, and times. www.queerculturalcenter.org. June 1-30. This year's festival features performances by Armistead Maupin, Guillermo Gómez-Peña, and Marga Gomez, plus the return of Dynasty Handbag.

Jeanne Haynes Marsh, 1062 Valencia; 826-5750, www.themarsh.org. \$8-12. Wed, 7:30pm. Haynes performs in her solo show *The Stove Is White*.

Improvised Murder Mystery Exit Stage left, www.theexit.org. \$10. Thurs, 8pm. Members of Go Fish! improv troupe lets the audience choose the weapon and the location.

La Nostalgia Re-mix Lab, 2948 16th St., 864-8855, www.thelab.org. \$10-20 sliding scale. Thurs, 8pm. Performance artists Guillermo Gómez-Peña and James Luna collaborate on an art show that examines the nostalgic memories of Native American reservations and Chicano barrios.

Mind of Garcia Dark Room Theatre, 2263 Mission; www.chrisgarciacomedy.com. \$10. Fri, 1pm. Comedian Chris Garcia delivers his fresh take on sex, violence, and racism in a comedy show.

Monday Night Marsh Marsh, 1062 Valencia; 826-5750, www.themarsh.org. \$7. Mon, 7:30pm. Local soloists and playwrights present their works in progress.

Mortified Make Out Room, 3225 22nd St., www.smarttix.com, www.getmortified.com. \$12-15. Fri-Sat, 8pm. More locals reveal their most embarrassing moments at this monthly storytelling event.

19;29 Mosser Hotel, 54 Fourth St; www.nineteentwentynine.co.uk. \$19-22. Wed, 3, 5, 7, 9pm. A British company performs Sarah Kane's 1995 *Blasted* in a hotel suite.

Pamela Z Royce Gallery, 2901 Mariposa; www.pamelaz.com. \$10. Fri-Sun, 8pm. The sound performance artist presents her new multimedia show, *The Pendulum*.

The Purple Friday Show Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

The Romane Event The Make Out Room 3225 22nd St.; 647-2888, www.pacoromane.com. \$7. Paco Romane hosts a monthly variety show.

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. \$15-290. This week: Richard Wagner's *Das Rheingold* (Sat, 8pm); George Frideric Handel's *Ariodante* (Fri, 8pm; Tues, 7:30pm); and Gaetano Donizetti's *Lucia di Lammermoor* (Thurs, 7:30pm; Sun, 2pm).

Subterranean Comedy IV: Charlotte's Web of Deceit Dark Room Theatre, 2263 Mission; www.subterraneancomedy.com. \$8. Thurs, 8pm. Amir Malekpour, Drennon Davis, and Joe Gorman perform in a stand-up and sketch comedy show.

Whole Story: Notecards Intersection for the Arts Gallery, 446 Valencia; www.watchwordpress.org. \$5-10 sliding scale. Thurs, 7:30pm. More than 40 performing and visual artists create an interactive literary experience based on the writings of Britta Austin for this Watchword Press presentation.

You've Got Possibilities! Alcazar Theatre, 650 Geary; 255-8207. \$100. Mon, 5:30pm. Broadway stars Nancy Dussault, Andrea McArdle, Leland Palmer, and Susan Watson salute the musicals of the '60s at a special event preceded by a silent auction.

BAY AREA

Burlesque 'n Brass Café Van Kleef, 1621 Telegraph, Oakl. (510) 763-7711, www.cafevankleef.com. \$10. Sat, 9pm. Ongoing. New Orleans-style jazz musicians mix with a carnival cabaret dance troupe.

COMEDY

Annie's Social Club 917 Folsom; www.sfstandup.com. Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrman, free.

Bayfront Theater Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org.

org. Fri-Sat, 8pm: BATS Improv, \$15. Sun, 7pm: student improv, \$5-8.

Brainwash 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free.

Cobbs Comedy Club 915 Columbus; 928-4320, www.cobbscomedy.com. Thurs, 8pm: Paul F. Tompkins, \$20.50. Fri-Sat, 8 and 10:15pm: Darrell Hammond, \$30.50-25.50.

Deco Lounge 510 Larkin; 846-7290. Fri, 10pm. Candy Churilla, Dayhawkins, and Ronn Vigh host "Up, Mayhem, and More," an evening of unconventional comedy.

Delirium 3139 16th St, 552-5525. Wed, 6:30pm: "Your Name Here Comedy Show" open mic, free.

Grant and Green Saloon 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts "The Joke Show," a weekly showcase of local talent, free.

Harvey's Funny Tuesdays Harvey's, 500 Castro; 846-7290, harveysfunnytuesdays@yahoo.com. Tues, 9pm. Ronn Vigh and Nick Leonard host a gay comedy night.

Our Little Theater 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: "Bay Area Comedy Showcase," hosted by Sia Amma, \$10-15.

San Francisco Comedy College Clubhouse 414 Mason, suite 705; www.sfcomedycollege.com. Wed, 8pm: "Hump Day Comedy," \$5. Thurs, 8pm: "Gays and Dolls," \$8. Fri, 7pm: "Late Night SFCC Open Mic," \$5. Fri, 9pm: "Scantily Clad Comedy," \$7. Sat, 6pm: "New Talent Show," \$5. Sat, 9pm: "Naked Comedy," \$10. Sun, 6pm.

SF Playhouse 533 Sutter, second floor; www.comedyonthesquare.com. Sun, 8:30pm. Ongoing. \$20. Tony Sparks hosts a weekly comedy showcase.

Shelton Theater 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm: Big City improv troupe, \$20.

BAY AREA

Temescal Art Center 511 486h St; 430-5698, www.stonesoupimprov.com. \$9. Sat, 8pm. Stone Soup Improv — featuring members Adriana Russell, Dan Rosenthal, Emily Duffy, Jennifer Simmons, Jonathan Stern, and Ryan Fuller — performs its weekly gig. **White Horse Inn** 6551 Telegraph, Oakl; www.whitehorsebar.com. Sun, 8pm: Sarcastic Sundays, \$3-5.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

THURSDAY: Dalva 3121 16th St, SF; (415) 290-5048. Adam and Elz host the Poetry Mission open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd, Oakl; (510) 533-6629. Holla Back open mic, 8:30-10:30pm, donations accepted.

SATURDAY: Berkeley Art Center 1275 Walnut, Berk; (510) 527-9753. Rhythm and Muse Music and Spoken Word Open Mic, 7pm, free. **Red Vic Peace Center** 1665 Haight, SF; (415) 864-1978. Open Mic and Hot Tamales, 5pm, free.

MONDAY: Gallery Cafe 1200 Mason, SF; www.authorsden.com/kitkenedy. Open mic with featured performers, 7pm, free. **Purple Onion** 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, \$5.

TUESDAY: Black Repertory Group Theater 3201 Adeline, Berk; (510) 652-2120. Twilight Tuesdays open mic, 7-9pm, \$5. **Club Deluxe** 1511 Haight, SF; www.thewordparty.com. WORDparty Poetry and Jazz Tuesdays open mic, 8:30pm, free. **Priya Indian Cuisine** 2072 San Pablo, Berk; (510) 644-3977. Poetry Express open mic, 7pm, free. **Progressive Grounds** 2301 Bryant, SF; (415) 647-0103, (415) 377-4970. K.S. Haddock hosts an open mic night of comedy, spoken word, and music, 8pm, free. **SFBG**

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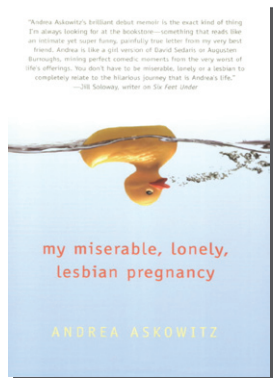
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MY MISERABLE, LONELY, LESBIAN PREGNANCY

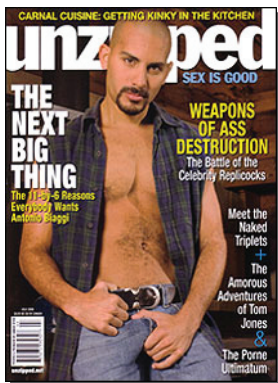
By Andrea Askowitz
Cleis Press
241 pages
\$14.95

My Miserable, Lonely, Lesbian Pregnancy is a bracingly frank and exhaustively detailed tour of lesbian single-motherhood, written as a more or less straightforward journal of the weeks leading up to conception and birth. It's funny and addictive — author Andrea Askowitz spares few of the details one might hunger for, from her selection of a donor to her doctor's-office conception to her quest to get laid in the third trimester. Alongside the pregnancy, she chronicles a messy, lingering breakup with her lover Kate, her nonprofit's struggle to stay afloat, and haunting memories of her best friend Robin, whose fatal cancer was discovered after a pregnancy.

Sharp-tongued Askowitz maintains her wicked sense of humor throughout, feeding the reader deliciously bitchy one-liners as she navigates pregnant Los Angeles, with its doulas, prenatal acupuncturists, and support groups ("I walk out terrified I'm just like these women. Please, no. They seem so happy."). She observes her own neuroses and midnight freak-outs just as lucidly, and we're grateful for the recognition that it's not just her no-show friends making her miserable and lonely.

By the end, however, Askowitz' relentless self-involvement, the source of much of the book's humor, begins to wear thin. What's missing is a connection to something larger that transcends the sometimes funny but often repetitive whining. While it could serve as a warm, honest resource on the little-explored subjects of sperm donation and home birth, *My Miserable, Lonely, Lesbian Pregnancy* ends up reading a little like a long and tiresome sick note. **(Marianne Moore)**

magazinester



Oooh! Lookee up here, on the dirty gay porn rag shelf. Past the *Out*, featuring a very strange half-naked photospread “dedicated to the memory of Georgia O’Keefe” — think nippy model and cow skulls — and *The Advocate*, giving you full-on yawnsville with ho-hum marriage and “reality gays” stories. Past *Genre*’s insectoid white boy snaked in the Stars-and-Stripes cover and *Instinct*’s insightful “Exposed! Mario Lopez Rocks Your Bod!” tell-all.

Up here in the anal bleachers, *Inches* parts hunky Russki Nickolay Petrov’s iron curtains, and shoves anti-model Herman’s head in our gaping eyeballs. *Black Inches* leads with “Holla! 8 Black Brothas Boned Up!” and showcases Quentin (“9 inches — Cum Taste the Flava!”), while *Latin Inches* outsizes ‘em with Carlos (“13 x 6 — Extra Thick ‘n’ Juicy!”). Alas, a quick scan reveals no *Asian Inches* or *Eskimo Inches* or even *Arab Inches*, although they’re all the rage. (Inch’allah!) With *Playguy* you also get a bonus *Inches* from 1996, so it reeks of meth and dial-up modems.

We’re a soft target for hairy *Honcho* cover hunk Alex Corsi’s “heat-seeking missile,” although the “Bobbin’ for boners” and “Bareback rimming” how-tos seem like mere excuses for pretty pictures. Celebratory 100th issue *Unzipped* model Antonio Braggi’s tagline says everyone wants him for his “11 x 6,” but we’re pierced by his steely gaze and perfect facial hair formation. Another can’t-miss in this issue: “Weapons of Ass Destruction! The Battle of the Celebrity Replicocks!” We’re dismayed by the dearth of bear-porn magazines this month, and that *Mandate*’s “9 Hot Hunks Butt Naked!” is full of too-familiar faces. But we’re perfectly pleased by *Advocate Men*’s dreamy “stallion in a suit” — and a hair suit at that — Matthew Cameron. *Grrrl.* **(Marke B.)**

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Beretta's menu, featuring dinner pies such as the pizza Margherita and drinks such as the Nuestra Paloma (pictured), is like the love child of SPQR and Pizzeria Delfina.

GUARDIAN PHOTOS BY RORY McNAMARA

Radio Free Valencia

By Paul Reidinger
 > paulr@sfbg.com

Restaurant archaeologists might not have much occasion to use carbon dating, but we do have the space at 1199 Valencia Street as a window into the past, and therein hangs a tale of the city. A decade ago, the occupant was Radio Valencia, a cheerful boho café that served art displays, live music, and ecologically sensitive sandwiches. It was, in its faintly grubby coolness, the epitome of the 1990s Mission District. But it closed around the turn of the millennium, first giving way to a Thai restaurant (J.J. Thai Bistro) and then to the Last Supper Club — a nice place and cool in its way, but not at all grubby, just as Valencia Street itself lost much of its jagged urban edge on the way to being the *flâneur*-friendly promenade we know today.

The Last Supper Club changed hands in 2005, when the original owners, Joe Jack and A.J. Gilbert, bowed out to Ruggero Gadaldi, whose other concerns include Antica Trattoria and Pesce. There is some evidence Gadaldi didn't like his new restaurant's name, since earlier this spring he gave the place a make-over and a re-christening. It's now called Beretta — a name perhaps too redolent of weaponry for some tastes,

but less overripe than the other one — and its interior has been given a slick minimalist treatment. The Last Supper Club's baroque cherubs and fountain are gone, replaced by SoMa-esque black-topped tables, including a large and rather Chaucerian community table in the middle of the dining room, where you might find yourself sitting next to complete strangers with whom you can build some spontaneous social capital.

The menu, meanwhile, is like the love child of SPQR and Pizzeria Delfina. In other words, it hosts a wealth of exquisite small plates — known here by their traditional name, *antipasti*, since traditionally they're served before the pasta course — along with salads, *risotti*, and an impressive list of pizzas. There's also (in an echo of Gialina) a main course that changes nightly. But for many — if not most — of the tables (not to mention the community table), a pizza is the main event, to judge by the pizzas that seem to come sailing out of the kitchen like Frisbees.

The *antipasti* divide into vegetable, fish, and meat sections, the last consisting of such usual cured-flesh suspects as prosciutto, mortadella, and soppressata. The vegetable choices are more varied and seasonal. We practically inhaled a plate of bruschetta (\$6) — the correct pronuncia-

tion, by the way, is “bru-SKATE-ah,” not “bru-SHETT-ah” — slathered with a spring-green puree of fresh fava beans and sprinkled with salty-sharp pecorino cheese. And while quarters of artichoke heart (\$6), roasted *alla romana*, are commonly filled with seasoned bread crumbs, they are less commonly spiked, as they are here, with that dynamic duo of spicy Italian-style sausage, hot pepper and fennel seed.

And a tip of the locavore cap to the Monterey Bay sardines (\$7), a set of luxuriously plump and oily fish, grilled and plated “en saör,” a Venetian technique that combines slivers of white onion and red bell pepper, a generous splash of extra-virgin olive oil, and an equally generous blast of white vinegar.

If white rice strikes you as a little boring, you'll probably approve of the squid-ink risotto with calamari rings (\$13). The briny-sweet flavor is direct, in the best Italian tradition, and the rice grains themselves are cooked nicely al dente — as are the tentacles, for that matter. But it's the color that commands attention: a purplish-black with a sheen of green, like summer thunderheads billowing over the Mississippi. The color is so profound and unusual as to become tastable.

While the pizzas aren't precious, they do reflect a thoughtfulness about

ingredients. Even more, they remind us that pizza-baking has its subtleties. I was especially pleased to find, when a prosciutto-arugula pie (\$14) reached us on its little wire stand, that those two delicate ingredients had been added *after* the pizza had emerged from the oven, crust abubble with tomato and mozzarella. It would have been simpler to throw everything on at once, but that would have cost the prosciutto and arugula something of their distinctive characters.

Desserts tend heavily toward gelato, and, surprisingly for an Italian restaurant, there is no tiramisù. For those who can't do without that deathless warhorse, the baba al rum (\$8) might do; it consists of spongecake leaves soaked with rum and topped with a cap of simple cream gelato (not even vanilla added as a flavoring, just cream) and a pinch of orange zest looking like bright orange sawdust. Tasty, but plenty of fumes; you would not want to light a match until the bowl had been emptied and cleared and several minutes had passed.

For those who can't do without chocolate, there's a dish of chocolate gelato (\$7), given textural interest by crumbings of *amaretti* (the famous almond biscuits) and few squirts of caramel sauce. The sauce cools and becomes chewy on the slopes of the

gelato blob, like lava turning to rock on the side of a volcano.

The crowd: familiar-looking. It seemed to me that I'd seen the same group in recent visits to Spork, Dosa, and Range — all of which are within two or three blocks, as the *flâneur* strolls. Median age I would guess to be in the early 30s; median income, considerably higher. If, like me, you've noticed that traffic across the Mission has hugely thickened in the past 10 years and wondered who's living in all those loft-style buildings that have sprung up as if by magic, the Beretta clientele suggests some answers. Now where did I put *my* Beretta? **SFBG**

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Cans and can'ts

By L.E. Leone

> le_chicken_farmer@yahoo.com

CHEAP EATS

There's a reason you don't see electric can openers anymore. They're completely idiotic. But maybe you have arthritis, or a wrist-related disability. With you (and lots of money) in mind, some cat in Hong Kong invented the One-Touch can opener, which runs on batteries. I came across one in an able-bodied young friend's kitchen drawer. To her credit, the battery was dead, or MIA. Ergo, I couldn't figure out how to work it.

Which wasn't, by the way (and speaking of idiocy), for lack of effort. In fact, we got into a bit of a brawl, me and this nifty, innovative, as-seen-on-TV assemblage of plastic and metal parts. It won. After about an hour and a half — bloodied, bruised, and fuming — I swallowed my pride, along with four teeth, and asked my friend in different words how the goddamn fucking piece of shit bastard worked.

She was in the other room, nursing the baby. "Oh, *that*?" Someone had given it to her as a present, she said, as embarrassed as I was (to her credit). It needed a battery. There should be a "real" can opener somewhere in the same drawer, she said.

Oh.

I limped back to the kitchen, found the familiar, trusty, stalwart hand-crank Swing-A-Way, and the feel of it in my hands was like mother's milk to the tongue. I was so soothed and content I fell asleep. On my feet. At the counter. On the clock. So to speak. Next to the refrigerator.

Through no fault of my own, dinner was late. Modern technology was to blame. Anyone who can't see that is even dumber than me. Some things can't be improved upon, and the classic model rotary can opener is one of them. Anyone who tries ... I hate them.

I love cooking in other people's kitchens, but I'm going to have to start traveling with my own can opener — ideally, for effect, in a holster. Just one week after being humiliated by a device designed for senior citizens, I was in another friend's kitchen, helping out eatwise before a party, and I had another run-in with yet *another* kind of can opener that wasn't your standard Swing-A-Way rotary opener, and therefore didn't work.

Technically it wasn't my run-in so much as my friend Kizzer's. At

least initially. We were working side-by-side, me chopping up stuff for the coleslaw, and she opening cans for the bean salad. *Trying to open* cans, I should say. But this particular new, improved, innovative state-of-the-art can opener had different ideas, which included Kizzer almost having to go to the emergency room and me pretty much smelling and feeling like bean juice for the rest of the day.

Ironically, the idea behind this alleged improvement on perfection is to cut the lid down below, on the can side of the seam, rather than the top, so that you don't end up with that ragged and dangerous lid to dispose of. You end up with a ragged and dangerous can.

Not to mention it took three people with graduate degrees, a couple of knives (without), and about 15 minutes to finish the job that my old \$2 opener would have finished in less than 10 seconds (I checked). And the mangled can, afterward, looked very much like a weapon.

So I verbally abused our lovely and gracious hostess for keeping such a thing in a house with small children, and she said it was the only kind they had at Rainbow Grocery.

Ah. Leave it to my favorite kind of people, vegetarian hippies, to turn can opening into a bloody, beany battlefield, and in the interest of what? Safety? Ergonomics? The environment?

Look, if they don't have a \$2 can opener down at your local thrift store, you can order one brand new online for \$6. I'm sure of it. I really did check: eight wrist-twists and five seconds opens a standard-size can. And if that sounds too exhausting, too time-consuming, or somehow dangerous to you, get the hell out of the kitchen please. I'll cook. **SFBG**

My new favorite restaurant is Puerto Alegre. I was eating something brunchy there with Earl Butter, my brother, and my nephew when it occurred to me that I've been eating here pretty consistently for longer than I've been pretty consistently eating anywhere else. It's not the best Mexican food in the Mission District, but I love the atmosphere. And if you show up right at 11 a.m., you can sit right down.

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film

No one makes films quite like Apichatpong Weerasethakul (left), whose dreamy short works, including *Worldly Affairs* (center) offer hints of a 21st-century queer sensibility. Werner Herzog ponders the end of the world — literally and figuratively — in his new film, a documentary he'd rather be viewed as “a feature film in disguise.”

PHOTO OF HERZOG BY PETER ZEITLINGER



THE QUEER ISSUE

Welcome to the jungle

Apichatpong offers bliss from a distance

By Matt Sussman

> a&cletters@sfbg.com

Mark Twain's observation (cribbed from poet Thomas Campbell) that “distance lends enchantment to the view” could serve as a guiding axiom for the languorous, enchanting films of Apichatpong Weerasethakul. Apichatpong shows more than he tells, and his camera often obscures rather than explicates the minute, alchemical operations taking place before it.

Somnambulant features such as the day-tripping *Blissfully Yours* (2002), the shape-shifting gay fable *Tropical Malady* (2004), and the double-exposed parental portrait *Syndromes and a Century* (2006) have left many critics bewildered but entranced. Others just seem confused by the elliptical, dream-like logic of the films, in which local lore and landscape shape the narrative as much as characters' peripherally observed actions. Viewers hoping for glints of elucidation in Apichatpong's juvenilia and nonfeature projects will probably be disappointed by “Mysterious Objects,” the Yerba Buena Center for the Arts' latest program honoring the director, for as its title indicates, his short films may be his most enigmatic.

All of Apichatpong's signature traits

— a fascination with the local and mundane, an unabashed love of syrupy pop songs, and a flair for throwing curve balls — are present in this grab bag of films made between 1994 and 2007. In the gleeful *Anthem* (2006) three elderly women listen to a supposedly blessed techno-lite number. Inexplicably, they are dropped, table and all, into a busy gym (and into the dead center of a badminton match), around which the camera makes multiple 360-degree circuits. Other such narrative jumps merely frustrate. *Malee and the Boy* (1999) begins with the scrolling text of a transcribed comic book, then switches to footage of hospital visitors. Whereas *Anthem* suggests a leap of faith, *Malee* just feels indecisive.

The program's heart is *Worldly Desires* (2005), a half-hour trek across the same superstition-laden terrain of *Tropical Malady*. Dedicated to his “memories of the jungle,” *Worldly Desires* is Apichatpong's most meta yet: a music video, a romantic drama, and a composite document crafted from “behind the scenes” footage.

In the opening sequence, a forest's nighttime choir of insects is interrupted by a bossa nova groove. Suddenly a spotlight washes out the middle ground, illuminating the camera and lighting rigs

trained on a singer and her background dancers as she lip-synchs a love song with familial undercurrents. The next few shots follow a man and woman as they hurry through the brush. It takes a few seconds before one can disambiguate the crosshairs in the center of the frame from the dense foliage.

Apichatpong keeps us at the periphery. Each re-shoot of the video is from the same, distanced vantage point. The couple's arduous journey to find an enchanted tree unfolds through playback monitors, the director's instructions, and the grumblings and random musings of an exhausted crew. We're never told if the lovers cross paths with the pop star, or whether what we're watching is the staging of something staged or a video diary.

Though *Tropical Malady*'s first half focuses on a gay love story, it feels somewhat disingenuous to pin a queer sensibility on Apichatpong, even if he is gay. However, with its humorous foregrounding of the labor-intensive means by which the pop culture industry packages “normal” heterosexual love, *Worldly Desires* certainly invites queer labeling — if not at least queer readings such as this critic's. **SFBG**

MYSTERIOUS OBJECTS

Thurs/26, 7:30 p.m. (program 1) and Sun/29, 7:30 p.m. (program 2), \$8 Yerba Buena Center for the Arts 701 Mission, SF (415) 978-2787, www.ybca.org

FAR ENCOUNTERS: WERNER HERZOG ON MARTIN LUTHER AND FILM AS UNCOOKED SPAGHETTI

Last seen playing a priest in Harmony Korine's *Mister Lonely* (2007), Werner Herzog is back behind the camera with *Encounters at the End of the World*. Guided by Herzog's trademark droll narration, *Encounters* journeys to Antarctica, starting at the McMurdo Station research facility, where the director talks with people who've chosen to make a living in the world's most isolated community. Though grubby McMurdo is hardly picturesque, the surrounding land — where Herzog visits divers who daringly study sea life below the ice, volcano researchers, and penguin and seal experts — is as breathtaking as it is stark.

Filming in Antarctica, Herzog made what he called “a couple of good decisions.” One was to hand over his camera for the underwater sequences, leaving the diving to experts. The other was more elemental. “Normally I am a man of celluloid, but filming on celluloid when it's very cold becomes a clumsy affair,” he explained during a recent phone interview. “You have to keep your raw stock warm enough because film doesn't bend when it's extremely cold. It's like uncooked spaghetti that you bend, and then it breaks. So I decided against my normal procedures to film with digital cameras. And therefore there was not much of a challenge — Antarctica is easy. It's not like the times of [Robert Falcon] Scott.”

If you think that title only refers to geography, think again. “[Global warming is] not the predominant subject of discourse in Antarctica. What is all-pervading is that many of the scientists are — rightfully in my opinion — convinced that the human presence on this planet is quite limited and not sustainable,” Herzog said. “But it doesn't make me nervous. Martin Luther said something very beautiful when he was asked once, ‘What would you do if tomorrow the world would disappear?’ He said, ‘I would plant an apple tree.’ And I find this a very good attitude. I don't plant apple trees, but I make films.” **(Cheryl Eddy)**

ENCOUNTERS AT THE END OF THE WORLD

Opens Fri/27 at Bay Area theaters
www.encountersfilm.com



Chop Shop

» **REVIEW** Ramin Bahrani's first feature, *Man Push Cart* (2005) — about a struggling Pakistani service worker selling coffee and bagels from a midtown Manhattan pushcart — signaled the arrival of a genuine talent for atmospheric and absorbing realist drama, and an unpreachy champion of America's disregarded immigrant working-class. Like a New York City Ken Loach with the anxious psychic interiors of a Cassavetes, Bahrani's portraits (using nonprofessional actors and an ambient soundtrack) prove so highly attuned to character and evocative of place that you might overlook what a good storyteller he is. *Chop Shop*, his second feature (cowritten with Bahareh Azimi), delves further into the social terrain limned by the first, while relocating to New York's urban periphery — the industrial sprawl of Willets Point in outer Queens, a teeming maze of auto shops and chain-linked yards ringed by turnpikes, erector-set bridges, and Shea Stadium. Here 12-year-old Alejandro (Alejandro Polanco), alone in the world but for his sister (Isamar Gonzales), works jobs in and around the auto body shops to save money for a dilapidated food van he hopes will be the economic foothold that will keep them together. Admittedly lacking some of the sureness of Bahrani's debut, *Chop Shop*'s nevertheless compelling exploration of everyday drama on the harried, often undocumented margins of immigrant life has never felt more timely or deserving of attention. **(Robert Avila)**

CHOP SHOP opens Fri/27 at the Roxie Film Center. See Rep Clock.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 65. For first-run showtimes, see Movie Guide at sfbg.com. For complete film listings, see www.sfbg.com.

FRAMELINE

The 32nd annual San Francisco International LGBT Film Festival runs through Sun/29 at the Castro Theatre, 429 Castro, SF; Roxie Film Center, 3117 16th St, SF; Victoria Theatre, 2961 16th St, SF; and Rialto Cinemas Elmwood, 2966 College, Berk. Tickets (most shows \$10) are available at www.frameline.org. All times pm unless otherwise noted.

WED/25

Castro *Tru Loved* noon. *Lilies* 2:15. *A Gay Old Time* 4:30. *Ruby Blue* 7. *Eleven Minutes* 10. **Roxie** "Magical Promise: Youth and Elders Making Movies" (shorts program) 7. "Bi Request" (shorts program) 9:30. **Victoria** *La León* 7. *A Love to Keep* 9:15. **Elmwood** *Two Looks* 7. *Ciao* 9:30.

THURS/26

Castro *Big Eden* 1. *Word Is Out: Stories of Some of Our Lives* 4. *Dolls* 7. *On the Other Hand Death: A Donald Strachey Mystery* 9:30. **Roxie** *Simply Love* 7. "Deep Lez Film Craft" (shorts program) 9. **Victoria** *Pansy Division: Life in a Gay Rock Band* 7. *Pageant* 9:30. **Elmwood** *Ready? OK! 7. Drifting Flowers* 9:30.

constant plea for Nazneen to start verbalizing her will was of secondary importance. (1:41) *Clay*. (Komodore)

» **Chop Shop** See pick box. (1:24) *Roxie*.

» **Encounters at the End of the World** See "Far Encounters," page 60. (1:39) *Lumiere, Shattuck, Smith Rafael*.

Finding Amanda The creator of *Rescue Me* directs this autobiographical tale, starring Matthew Broderick as a television writer seeking to redeem himself after a lifetime of bad behavior. (1:30) *Embarcadero, Shattuck*.

Savage Grace Tom Kalin's 1992 *Swoon* was a signature feature from the New Queer Cinema movement. Its dramatization of the 1920s Leopold and Loeb case seemed arresting for both its crisp black-and-white photography and flagrant disregard for still-prevalent sentiments that gay screen imagery need always be case-pleadingly positive. It certainly got him enough attention to leg-up a career. Yet he's only now finished a second feature: *Savage Grace*, another true-crime dramatization involving murder and decadence within the social elite. Kalin has a Dominick Dunne-like nose for bloodlust among the powerful and privileged, and it led him to the 1972 murder of socialite Barbara Daly Baekeland by her son Antony, an act that subsequently exposed years of incest, adultery, substance abuse, questionable parenting, and rampant craziness — all within the glittering A-list milieux befitting beneficiaries of the Bakelite Plastics fortune. The 1985 book *Savage Grace* used interviews, letters, and diary entries to tell the gruesome story in first-person pastiche. Redirecting that saga toward conventional dramatic narrative, Kalin and scenarist Howard A. Rodman can't replicate that tome's multiplicity of voices, nor do they try — after all, the toxic mixture of lurid acts and privileged environs inevitably compels interest. But just as *Swoon* displayed a detached appreciation of — rather than deep insight into — its glamorously bent protagonists, *Savage Grace* exhibits an infatuation with the glitterati who turn out scandalous freakazoids minus any palpable sense of what went wrong. Moore, who plays Barbara, may be incapable of a bad performance, yet this seemingly ideal role elicits one of her thinnest characterizations. (1:37) *Albany, Embarcadero*. (Harvey)

WALL*E Robots are cute! (1:38) *Grand Lake, Orinda, Shattuck*.

Wanted Part action-suspense flick, part superhero creation myth, *Wanted* stars James McAvoy as Wesley Gibson, a depressive, self-hating office drone with a hidden talent for reacting to stimuli 400 times faster than most folks. Having inherited the handy ability to shoot the wings off a fly from his deadbeat, long-vanished father, Wesley is charged with avenging the latter's murder by Sloan (Morgan Freeman), the leader of a merry band of morally driven assassins called the Weavers, who work out of a textiles factory and receive their assignments from an apparatus called the Loom of Fate. It's not clear whether director Timur Bekmambetov (*Night Watch*, 2004) is deliberately mining this premise for comedy or just happens to stumble upon a rich vein of absurdity as Sloan explains the situation to our hero. However, it — and the generally patchy dialogue — has a deflating effect on the mood of the movie, which is full of clever visual tricks and details (also spatterings of gore). A scene in which Wesley, on a literal adrenaline rush, embraces his new identity is genuinely funny. But after a handful of subtler roles, McAvoy is unsettling to watch during the film's testosterone-injected moments, a problem Bekmambetov might have avoided by forgoing such clichés as the apparently requisite slo-mo shot of Wesley charging forward, guns a-blazing, with a yell of battle rage in his throat. Angelina Jolie costars as Fox, the smirking badass tasked with looking sexy while Wesley gets whipped (as well as pistol-whipped, bludgeoned, gutted, and psychologically tortured) into shape by his fellow craftspeople. (1:53) *Orinda*. (Rapoport)

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ONGOING

» **Bigger, Stronger, Faster** Competition is seemingly bred into Americans, along with an obsessive-compulsive desire to win that neighbors around the world find variably admirable, amusing, and bewildering. Recent US cultural attitudes toward sport and sportsmanship have caused even team athletics to become focused on arrogant and overpaid

Castro "Fun in Girls' Shorts" (shorts program) 11:30am. "Fun in Boys' Shorts" (shorts program) 2. *Derek* 4:30. *Breakfast with Scot* 7:30.

OPENING

Brick Lane Adapted from Monica Ali's 2003 novel, *Brick Lane* is a clichéd, romantic, finding-one's-home story. Nazneen (Tannishtha Chatterjee) submits herself to the unexciting life of pre-arranged marriage until she meets Karim (Christopher Simpson), who sweeps her off her feet. One of the most aggravating things about the film is that Nazneen finds the power to take charge of her life through her affair alone. Apparently her daughter's

CONTINUES ON PAGE 62 »

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ONGOING

CONT. >>

lone superstars. Why think about the collective good when the whole point, obviously, is to become an American idol? In taking a trip down just such a road to self-betterment, the unexpectedly delightful and deep docu-

mentary *Bigger, Stronger, Faster* bumps up against cosmetic surgery, steroid usage, and wheatgrass juice. As it questions the points at which an investment in exterior or physical perfection might constitute cheating, it holds up a mirror to the American way of life. Somewhat to the bewilderment of their neb- bishy parents, *Bigger, Stronger, Faster* director Chris Bell and his older brothers, Mike and

Mark, developed a childhood fascination with size and strength training that continues to this day. Frequently onscreen, Bell — whose mid-'30s waistline is now as expansive as his biceps — provides an ingratiating everyguy perspective on steroids and related complex issues. He's not so quick to judge, either. *Bigger, Stronger, Faster* empathizes with the thirst for Superman and Superwoman excel- lence by any means. It also debunks many myths regarding "roid rage" while spotlight- ing the still-unclear health consequences of long-term steroid use. But *Bigger, Stronger, Faster* is no apologia. Ultimately it's less about steroids than about the never-ending American drive to grow über-masculine and dominant — a conviction applicable to select variations of women as well. The narrow focus of this terrifically entertaining documentary winds up encompassing a much larger cultural truth. (1:46) *Opera Plaza*. (Harvey)

The Fall (1:57) *California, Kabuki*.

Get Smart Purists might be aggravated by *Get Smart*'s lack of fidelity to the Cold War-era TV show, but the spirit of the original is kept intact, with myriad catchphrases ("Are you thinking what I'm thinking?"), references to old favorite toys (shoe phone), and other homages that, if you weren't already a fan, you might not get: when Agent 99 (Anne Hathaway) and Maxwell Smart (Steve Carell) find themselves at a ball, Hathaway disguises herself as Barbara Feldon (the original Agent 99). Along with nods to the show, references to today's politics are equally represented:

baddie Sigfried (Terrence Stamp) plans to blow up a building housing the president (James Caan), but the blast — which will destroy a heavy handful of celebrities — is described by the villain as a tragedy, because "whatever will we do without their insights on politics?" Though the script does have certain drawbacks and some jokes you can't believe they sell, the actors make up for absolutely every flaw. Carell, whose feckless Smart is actually *smart* this time around, and costar Alan Arkin are in particularly brilliant form. I laughed the whole time and that almost never happens. (1:51) *Bridge, Empire, Grand Lake, 1000 Van Ness, Orinda, SF Centre, Shattuck*. (Schieron)

The Happening Is there anyone left on earth who anticipates a new M. Night Shyamalan film with genuine excitement? Or has every- one finally agreed that his movies are notable only because each successive release offers a newer, more heinous target for mockery? All of Shyamalan's movies since 1999's *The Sixth Sense* (I'll admit it — I liked it) feel like variations on the same: beautifully shot (2004's *The Village* was particularly gor- geous), decently paced, and soppily scripted with the most obvious plot points emphasized over and over (2002's *Signs* was probably the worst offender — swing away!). *The Happening*, Shyamalan's much-touted R-rated debut, fol- lows suit. It's less a disaster than 2006's bed- time-story-gone-awry *The Lady in the Water*, but it's still a mediocre movie couched in classy trappings, with top-notch cinematogra- phy, an A-list cast (Mark Wahlberg stars), and the underlying sense that Shyamalan really and truly believes his films are extraordinary. Like, he's trying to change the world, people! Why won't you pay attention to his totally important lecture — er, film? Whatever. If this pro-green sledgehammer is supposed to be horror, it's never scary; if it's secretly Christian, I'd rather watch kids in a wardrobe; if it's supposed to be moving, I get more emotional watching *Extreme Makeover: Home Edition*. Oh, and (spoiler alert!) here's a fun fact for anyone who might flee or nod off midway through: there's no twist ending, just the shudder-inducing suggestion of a Euro-set sequel. (1:31) *1000 Van Ness*. (Eddy)

The Incredible Hulk (1:54) *Grand Lake, Kabuki, 1000 Van Ness, Shattuck*.

Indiana Jones and the Kingdom of the Crystal Skull (2:02) *California, Kabuki, 1000 Van Ness, SF Centre*.

Iron Man (2:00) *Kabuki, 1000 Van Ness*.

Kung Fu Panda (1:32) *Grand Lake, 1000 Van Ness*.

Love and Honor Shinnojo Mimura (Takuya Kimura) is a lower-ranking samurai, employed as a food taster for the lord of his clan. After eating seasonally toxic shellfish, Mimura becomes blind and consequently loses his job at court. Disgraced and lacking any means of providing for his wife Kayo (Rei Dan) and servant Tokubei (Takashi Sasano), he con- templates suicide. Meanwhile, devoted Kayo seeks the council of callous relatives who suggest that she accept an offer of financial assistance from a high-ranking samurai with questionable motives. In this beautifully shot and engrossing conclusion to his samurai tril- ogy, veteran director Yoji Yamada (2002's *The Twilight Samurai*, 2004's *The Hidden Blade*) defies the katana-wielding, wandering-ronin paradigm and skillfully intertwines the story of a husband and wife's self-sacrificing love with an indictment of the caste system. *Love and Honor* is light on action; in fact, there is only one brief, restrained battle late in the film. However, the lack of sword fighting is actually a testament to the strength of the screenplay and Yamada's confident direc- tion. The acting is also on point and Kimura is especially convincing as the blind samurai; his sympathetic portrayal is all the more impres- sive when one considers that in Japan he is primarily known as a pop star. (2:02) *Roxie*. (Humphrey)

The Love Guru How can so many testicular jokes go so horribly wrong? The nut jabs may issue with startling frequency, star Mike Myers may be chummy with Deepak Chopra, and *The Love Guru* may evoke memories of Myers' much more successful, '60s-dream- ing, goofball-costumed-character franchise, Austin Powers, but this would-be comedy instead manages to elicit silent eyeball rolls rather than straight-to-the-gut yucks in the cineplex. The many star cameos remind one of the pile-it-on wackiness of *It's a Mad Mad*

Mad Mad World (1963), the random potshots at Hollywood's assorted spirituality cults seem to fall short of their target, and one walks out of the theater, wondering: Was that racist? Or was Ben "Gandhi" Kingsley's cartoonishly cross-eyed Guru Tugginmypadha offensive simply because it was so unfunny? There's more outright one-liners per minute than a Judd Apatow men's comedy, but never has Myers shown himself quite so infantile — skewing toward the balls, farts, and strangely sexually neutered side of the humor spectrum. (1:28) *California, Kabuki, 1000 Van Ness, SF Centre*. (Chun)

Miss Pettigrew Lives For a Day (1:51) *Opera Plaza*.

Mongol Comparisons could be made between Sergei Bodrov's *Mongol*, depict- ing the life of Genghis Khan, and Oliver Stone's movie about that other histori- cal conqueror, *Alexander*. Bodrov, though, accomplishes something that Stone did not — he successfully marries the action you'd expect to see in a movie about the legendary Mongol leader with rich, emotionally affect- ing drama. It's Bodrov's attention to this dichotomy, and really his mastery of it, that sets *Mongol* apart from *Alexander* and many other historical epics. The year is 1172 and nine-year-old Genghis Khan, born Temudgin, is traveling with his father to the lands ruled by the Merkits where the boy is to choose a bride — the union will quell the long-held feud between the two tribes. But when Borte, a plucky girl from a tribe they happen upon en route, impresses the already-bold Temudgin, he chooses her as his bride instead. Peaceful moments are few and far between from there on out and the film, nominated for a Best Foreign Language Academy Award, follows Temudgin's turbulent ascent to greatness while examining his profound love for Borte, ultimately showing him to be not only a skilled warrior and leader but also a fair one. This is not your eighth-grade social studies Genghis Khan. (2:04) *Elmwood, Embarcadero, Kabuki, Oaks, Piedmont, Smith Rafael*. (Humphrey)

Roman de gare (1:43) *Opera Plaza, Shattuck, Smith Rafael*.

Sex and the City: The Movie Carrie and the gang are back — desirable labels intact, fruity cocktails in hand, flying that lux urban fantasy of a girl's-night-out-forevermore. But how rel- evant is *Sex and the City* in 2008? Though on one level the franchise is as much a cartoon as *Kung Fu Panda* and the other animated fare these characters' kids might whine to see, *SATC* continues to stand out, like a marabou mini and flying-saucer-massive picture hat, in the cinemplex. What other chick flick revels so unabashedly in girl-bonding, cocktails, and shoe shopping, as well as the terrors of aging and *still* being single? (Sarah Jessica Parker's Carrie Bradshaw dares to look especially hag- gard and make-up-free during her post-heart- break scenes — kudos for not burning off that mole at the end of her chin, though I couldn't stop looking at it.) What other movie wallows in such blatant, equal-time objectification of the bared male posterior? (One can't help wondering, however, at the lopsided amounts of nekkid screen time put in by Cynthia Nixon, Kim Cattrall, and — interestingly — David Eigenberg and a few others) What other lead- ing man would sport that much guyliner, lip tint, and strangely immobile features (Chris Noth, whose silky Donald Trump-like lothario persona, Mr. Big, doesn't quite translate from the go-go '90s)? Longtime executive producer-writer Michael Patrick King crucially updates the HBO series as self-consciously frothy and escapistly fun — how indulgently bubbly can the zeitgeist get in cash-strapped 2008? — and, at times, surprisingly sobering, as befits a big-screen makeover. But aside from the all-boy booty calls — and Cattrall's ever-horny Samantha — one puzzles, where is the sex in this city, years after everyone has happily coupled up? (2:10) *Elmwood, Empire, Kabuki, Oaks, 1000 Van Ness, Piedmont, SF Centre*. (Chun)

Surfwise (1:33) *Lumiere*.

Tuya's Marriage (1:36) *Elmwood, Smith Rafael*.

Up the Yangtze Chinese Canadian film- maker Yung Chang's documentary is part nonfiction character study, part poetic eulogy for a considerable slice of mainland China that's currently in the process of being swal- lowed whole — by the Three Gorges Dam, the world's largest hydroelectric power source. Whole cities, countless villages, and farmlands are being submerged as the Yangtze River is

CONTINUES ON PAGE 64 >>

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ONGOING
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turned into a colossal man-made lake — and up to four million people will require “relocating” from homes and ways of life that date back many generations. Despite the inevitable governmental propaganda, that process isn’t always going smoothly or fairly — as one soon-to-be-displaced shopkeeper laments in tears, corrupt officials frequently steal funds allocated for helping citizens resettle. “China is hard for common people,” he says. Among them are the parents of Yu Shui, a 16-year-old who has to leave their soon-to-be-defunct riverside shack to work because the family can’t afford high school. Instead, she begins a job on one of the many luxury cruise ships currently selling “farewell tours” of the vanishing Yangtze to tourists, primarily Western retirees. Sullen and unsophisticated, she seems an odd fit for the job, unlike cocky middle-class 19-year-old Chen Bo Yu, a tall and handsome lad who quickly learns how to hustle guests for tips. *Up the Yangtze* doesn’t touch on controversies involving the dam’s environmental impact or erasure of archaeological sites — perhaps the price paid for government filming permits — instead focusing on the microcosmic human side of a vast Earth-altering project. Like it or not, our protagonists are going to be part of the new capitalism-driven, keep-up-or-get-mowed-down People’s Republic — though you might

be surprised by who, in the film’s short-term view, sinks or swims. (1:33) *Lumiere, Shattuck, Smith Rafael.* (Harvey)

▶ **The Visitor** When successful actors turn to directing, you can often gauge how long they’ve been immersed in fiction by the degrees of condescension and cliché in their movies. Ethan Hawke is an unfortunate recent example. I’d say John Cassavetes is the classic one ... but then people would hunt me down and kill me. Tom McCarthy isn’t as famous an actor, despite working steadily (on *Boston Public*, *The Wire*, and several George Clooney movies) for a decade. This low profile may be an asset: while his 2003 writing-directorial debut, *The Station Agent*, sounded too precious, it turned out to be wonderful. McCarthy’s directorial follow-up, *The Visitor*, isn’t as successful. Still, it’s an unforced, gracefully crafted, emotionally rewarding (to a point) miniature that suggests he has a reliable second career option. Walter Vale (Richard Jenkins) is a dour Ivy League professor dwelling in a Connecticut house too big for anyone who has such a shrunken soul. His department forces him to deliver a paper at a New York University-sponsored conference, and thus he reenters, for the first time in years, his Manhattan apartment. Walter is surprised to discover Senegalese émigré Zinab (Danai Gurira) in his bathtub; her screams nearly bring Walter a beat-down from Syrian boyfriend Tarek (Haaz Sleiman). It’s sorted out that a scam artist has rented Walter’s prime piece of real estate to the couple in his

absence, and Walter eventually invites them to stay. Then he starts to enjoy their company, or at least that of Tarek, a percussionist with an ingratiating personality who starts teaching him how to drum. It’s all good — until the NYPD profiles Tarek one night and he’s thrown into a windowless correctional facility, with deportation imminent. *The Visitor* is beautifully acted and admirably sculpted. But in the last laps, McCarthy has Walter deliver a big speech to low-level governmental authorities, complete with an ironic fade-out on Old Glory. This movie is a respectable follow-up to *The Station Agent*. But its suit-finds-groove response to globalization and deportation ultimately feels like a formula McCarthy should have already seen beyond. (1:58) *Albany, Embarcadero, Empire, Piedmont.* (Harvey) **War, Inc.** (1:47) *Opera Plaza.* ▶ **When Did You Last See Your Father?** (1:50) *Opera Plaza, Shattuck.* ▶ **You Don’t Mess with the Zohan** (1:48) *Kabuki, SF Centre.*

REP PICKS

▶ **“Mysterious Objects: The Short Films of Apichatpong Weerasthaku”** See “Welcome to the jungle,” page 60. *Yerba Buena Center for the Arts.* **SFBG**

movie venue

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Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

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- 2) What's the name of Kit's dog?
- 3) In the Kit Kittredge: An American Girl movie, what's the name of the monkey?
- 4) What's the name of the newspaper that Kit wants to write for?

For hints, log onto www.kitkittredge.com.

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BRAVA THEATER CENTER 2789 24th St, SF; www.latinofilmfestival.org. \$12. "Cine365": **Soy Andina** (Teplitzky, 2007), Thurs, 7:30. Screening followed by a Peruvian dance performance and discussion.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-10. Frameline: San Francisco International LGBT Film Festival, June 19-29. See Film Listings for schedule. Theater closed Mon/30. •**Blue Thunder** (Badham, 1983), Tues, 7, and **2010: The Year We Make Contact** (Hyams, 1984), Tues, 9:05.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Mongol** (Bodrov, 2007), call for times. **Roman de Gare** (Lelouch, 2007), call for dates and times. **Up the Yangtze** (Yung, 2008), call for dates and times. **Tuya's Marriage** (Wang, 2007), call for dates and times. **Encounters at the End of the World** (Herzog, 2007), June 27-July 3, call for times.

CINEMA HEAVEN ENCORE Melt Café, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. \$8.50-10.50. "The Late Night Picture Show": **The Rocky Horror Picture Show** (Sharman, 1975), Sat, midnight.

THE CLUBHOUSE 414 Mason, Ste 502, SF; (415) 921-2051. Call for price. **Knocked Up** (Carlson, 2007), Fri, 7.

EXPLORATORIUM McBean Theater, 601 Lyon, SF; www.exploratorium.edu. Free with museum admission (\$9-14). **Catching Out: A Film About Trainhopping and Living Free** (George, 2002), Sat, 2.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **Richard Dawkins, Secular Humanist** Wed, 7:30.

"**FILM NIGHT IN THE PARK**" Old Mill Park, 300 block of Throckmorton, Mill Valley; (415) 453-4333. \$3-6. **Riding Giants** (Peralta, 2004), Fri, 8. Union Square, Geary at Powell, SF; same phone and price. **All About Eve** (Mankiewicz, 1950), Sat, 8.

JEWISH COMMUNITY CENTER OF THE EAST BAY 1414 Walnut, Berk; www.jccebay.org. \$8. "CineMingle": **Where Are You Going Moshé?** (Ben Jalloun, 2007), Thurs, 7:30.

NILES ESSANAY SILENT FILM MUSEUM 37417 Niles Blvd, Fremont; (510) 494-1411, www.niles-filmmuseum.org. \$7-10. "Broncho Billy Silent Film Festival," Fri, 7:30; Sat, 12:30; Sun, 1. Check Web site for complete schedule.

NONESUCH SPACE 2865 Broadway, Oakl; (510) 388-9095, www.specialcircumstancesmovie.com. \$5-10. **Special Circumstances** (Teleki and Salgado, 2006), Thurs, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Joan Blondell: The Fizz on the Soda": **There's Always a Woman** (Hall, 1938), Wed, 6:30; **Three Girls About Town** (Jason, 1941), Wed, 8:15; **Nightmare Alley** (Goulding, 1947), Thurs, 6:30; **Lizzie** (Haas, 1957), Fri, 7; **Opening Night** (Cassavetes, 1978), Sun, 6:30. "Louder, Faster: Punk in Performance": **The Decline of Western Civilization** (Speeris, 1981), Thurs, 8:40. "Hong Kong Nocturne: The Films of Johnnie To": **Mad Detective** (2007), Fri, 8:40. "Mental Mindfields: The Dark Tales of Zeki Demirkubuz": **Confession** (2001), Sat, 6:30; **Destiny** (2006), Sat, 8:15. "Where To and Back: The Axel Corti Trilogy": **Welcome in Vienna** (1986), Sun, 4.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5-8.50. **Stop-Loss** (Peirce, 2008), Wed-Thurs, 7, 9:25 (also Wed, 2). **The Warriors** (Hill, 1979), Fri-Sun, 7:15, 9:20 (also Sat, 2, 4). Call for Mon-Tues shows and times.

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Love and Honor** (Yamada, 2006), Wed-Thurs, 7, 9:15. Frameline: San Francisco International LGBT Film Festival, Wed-Thurs. See Film Listings for schedule. **Chop Shop** (Bahrani, 2008), June 27-July 3, call for times.

SUNDANCE KABUKI CINEMAS 1880 Post, SF; www.sundancecinemas.com. \$8.50-13.50. "SFFS Screen": **The Romance of Astrea and Celadon** (Rohmer, 2007), June 27-July 3. Check Web site for times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. San Francisco Jewish Film Festival presents: **Toots** (Jacobson, 2006), Wed, 7. "Mysterious Objects: The Short Films of Apichatpong Weerasathakul": "Program One," Thurs, 7:30; "Program Two," Sun, 2. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0311783-00 The following person is doing business as **PEGA STAFF, MTA ENGINEERING**, 21 Columbus Ave. #221, San Francisco, CA 94111. Pega Soft Corporation, 21 Columbus Ave. #221, San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 5/9/1996. Signed Mark Arshinkoff. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Jun 5, 2008. **June 11, 18, 25, July 2, 2008. L#423702.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0311840-00 The following person is doing business as **GG PROPERTIES**, 1620 Portola Dr., San Francisco, CA 94127. Glenda Gutierrez, 1620 Portola Dr., San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/21/08. Signed Glenda Gutierrez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on May 21, 2008. **June 4, 11, 18, 25, 2008. L#423603.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312002-00 The following person is doing business as **CONATUS COUNSELING**, 189 Magnolia St., 230 Camino del Mar, Iverness, CA 94937-0926. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Rachel Rivers. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on May 29, 2008. **June 4, 11, 18, 25, 2008. L#423604.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312017-00 The following person is doing business as **DENNIS HOT DOGS**, 100 Bayshore., San Francisco, CA 94124. Dennis Berrios Jr., 185 Nevada St., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Dennis Berrios. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on May 29, 2008. **June 4, 11, 18, 25, 2008. L#423608.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312083-00 The following person is doing business as **CLOVIS SILVA JIU-JITSU ACADEMIA**,141 11th St., San Francisco, CA 94103. Clovis Silva, 1 Daniel Burnham Ct. #304, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/3/08. Signed Clovis Silva. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 3, 2008. **June 11, 18, 25, July 2, 2008. L#423706.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312111-00 The following person is doing business as **PLAYDOG**, 2357 Jackson St. #6, San Francisco, CA 94115. Lynn Gaines, 2357 Jackson St. #6, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/3/08. Signed Lynn Gaines. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 03, 2008. **June 11, 18, 25, July 2, 2008. L#423704.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312129-00 The following person is doing business as **DRAKE'S DUCK-WALKER SOUND**, 366 Claremont Blvd., San Francisco, CA 94127. Drake Levin, 366 Claremont Blvd., San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/4/08. Signed Drake Levin. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on June 4, 2008. **June 11, 18, 25, July 2, 2008. L#423705.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312154-00 The following person is doing business as **AZUA RUM, AZUA RON**, 650 2nd. St. #204, San Francisco, CA 94107. Ali Koohyar, 650 2nd. St. #204, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/5/08. Signed Ali Koohyar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Jun 5, 2008. **June 11, 18, 25, July 2, 2008. L#423703.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312254-00 The following person is doing business as **DELICIOUS DISH**, 3488 22nd St. Apt 1, San Francisco, CA 94110. Lauren O'Connor, 3488 22nd St. Apt #1, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/9/08. Signed Lauren O'Connor. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 9, 2008. **June 11, 18, 25, July 2, 2008. L#423701.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312296-00 The following person is doing business as **JAN-PRO OF SAN FRANCISCO**, 152 Venus St., San Francisco, CA 94124. Kim Dang, 152 Venus St., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kim Dang. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Jun 11, 2008. **June 18, 25, July 2, 9, 2008. L#423804.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312331-00 The following person is doing business as **CITY MINT**, 395 Capp St. #12, San Francisco, CA 94110-1804. Campus Mint, Inc. 3145 Octavia St. Apt #1, San Francisco, CA 94123. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 5/12/08. Signed Frank Kuo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 12, 2008. **June 18, 25, July 2, 9, 2008. L#423802.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312395-00 The following person is doing business as **MHONZKY TRUCKING**, 3350 26th St. Apt A, San Francisco, CA 94110. Edmund V. Manzano, 3350 26th St. Apt A, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Edmund V. Manzano. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on June 16, 2008. **June 18, 25, July 2, 9, 2008. L#423801.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312437-00 The following person is doing business as **PACIFIC WIRING SOLUTIONS**, 1157 Westminister St., East Palo Alto, CA 94303. Salvador Lopez, 1026 Williams St., San Leandro, CA 94577. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 6/17/08. Signed Salvador Lopez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 17, 2008. **June 25, July 2, 9, 16, 2008. L#423902.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312438-00 The following person is doing business as **STUYVESANT COFFEE & TEA**, 1275 2nd Ave. #5, San Francisco, CA 94122. Nicholas H. Parker, 1275 2nd. Ave. #5, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nicholas H. Parker. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on June 17, 2008. **June 25, July 2, 9, 16, 2008. L#423905.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312500-00 The following person is doing business as **LARKSPUR HOTEL- UNION SQUARE**, 524 Sutter St., San Francisco, CA 94102-1102. Cartwright Hotel Company, LLC DE, 125 E. Sir Francis Drake Blvd. #200, Larkspur, CA 94939. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 6/9/08. Signed Karl K. Hoagland. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 19, 2008. **June 25, July 2, 9, 16, 2008. L#423901.**

JAY B. KOSLOFSKY, SBN 97024
582 Market Street, Suite 2005
San Francisco, CA 94104
Telephone: (415) 399-9206
Facsimile: (415) 399-1693

PAUL WARTELLE, SBN 93227
J. SCOTT WEAVER, SBN 124297
WARTELLE, WEAVER & SCHREIBER
582 Market Street, Suite 1800
San Francisco, CA 94104
Telephone: (415) 693-0504
Facsimile: (415) 693-9102

Attorneys for Plaintiffs
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA
IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO Case No.: **CGC-07-460838**
PLAINTIFFS' NOTICE TO CLASS OF PENDENCY OF ACTION
Plaintiffs, JUDITH IVORY, et al., v. TLSF,LLC, et al., Defendants.
TO: ALL PAST AND PRESENT RESIDENTS OF THE HURLEY HOTEL, 201 LEAVENWORTH STREET, SAN FRANCISCO, CALIFORNIA, WHO HAVE RESIDED OR WILL RESIDE THERE AT ANY TIME FOR AT LEAST 30 CONSECUTIVE DAYS DURING THE PERIOD FEBRUARY 28,2003 TO JULY 31, 2008:

1. If you have resided or will reside for at least 30 consecutive days at the **HURLEY HOTEL**, located at 201 Leavenworth Street, San Francisco, California, at any time during the period of February 28, 2003 until July 31, 2008, this Notice may affect your rights.

2. Plaintiffs, on behalf of themselves and all others similarly situated, have filed a class-action lawsuit, Ivory v. TLSF, LLC, in the San Francisco County Superior Court (Case No. CGC07-460838) on behalf of themselves and all persons who resided at the **HURLEY HOTEL** for at least 30 consecutive days during the period of February 28, 2003 until July 31, 2008. The lawsuit was filed against Defendants TLSF, LLC, a California Limited Liability Company, EMMANUEL P. VLAZAKIS, MARIA A. BARBIS, ATHANASIA P. VLAZAKIS, GEORGE M. VLAZAKIS, as Trustees and Successor Trustees of the VLAZAKIS FAMILY TRUST, RAKESH B. PATEL, and RASHMIKA PATEL, who were the owners and/or operators of the HURLEY HOTEL during the relevant periods involved in this lawsuit.

3. Plaintiffs contend that conditions at the HURLEY HOTEL violated their rights to habitability and that Defendants committed unfair business practices. In addition, Plaintiffs' claim that Defendants continued to collect full rent despite the defective conditions. Plaintiffs are seeking rent rebates, general damages, statutory damages, and punitive damages for those practices. Plaintiffs also seek injunctive relief to remedy the defective conditions.

4. The Defendants have denied liability and have denied all allegations in Plaintiffs' Complaint. No decision on the validity of Plaintiffs' claims has yet been made by the Court.

5. On May 29, 2008, the Court certified the case as a class action for the purposes of settlement only and authorized that Class Representatives (the iPlaintiffs) to proceed on your behalf.

6. This Notice is given to you in the belief that you may be a member of the above class whose rights may be affected by this lawsuit. This Notice is not an expression of any opinion by the Court as to the merits of any of the claims or defenses asserted by either side in this litigation. The sole purpose of this Notice is to inform you of the lawsuit so that you can make an informed decision as to whether you should remain in or opt out of this class-action lawsuit.

7. You DO NOT need to do anything further at this time to be included in the class. However, you have the right to be excluded (to opt out) from the class, which means you will NOT share in the benefits or award at settlement or trial, if any, and you will NOT be bound by any judgment that may be rendered in this case. Instead, you may individually pursue any claim you may have against the Defendants.

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TO PLACE A CLASSIFIED AD

Call (415) 255-7600 | Online at www.sfbg.com/classifieds | Email classifieds@sfbg.com
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8. If you stay in this case, you will be bound by the judgment entered in the case, whether the Plaintiffs win or lose. The judgment will apply to all Class Members who did not exclude themselves. If you stay in the case and the Plaintiffs win, you may recover damages. In the event that Plaintiffs win, you must file a claim and prove that you are a member of the class. However, if Plaintiffs lose, you would no longer be able to file your own lawsuit against the Defendants for alleged damages incurred for alleged wrongful actions committed by the Defendants, as defined by the Court in its Order certifying the class action for purposes of settlement only during the period February 28, 2003 to July 31, 2008.

9. If you DO NOT WISH to be a part of the class, you MUST send a letter or postcard asking to be excluded. A tear-out is attached at the end of this Notice which can also be used to opt out. The letter, postcard, or tear-out must be postmarked no later than July 18, 2008, and sent to either: OPT OUT

JAY B. KOSLOFSKY
582 Market Street, Suite 2005
San Francisco, CA 94104
or OPT OUT
WARTELLE, WEAVER & SCHREIBER
582 Market Street, Suite 1800
San Francisco, CA 94104
You may either mail or hand-deliver the letter, postcard, or tear-out. It must clearly state your full name and that you wish to be excluded (opt out) from the Ivory, et al., v. TLSF, LLC, et al. class-action lawsuit. Persons who timely mail or deliver a letter, postcard, or tear-out will not be bound by the judgment in this case and will not share in any settlement or award at trial.

10. If you do not exclude your-self from the case, you will be represented by the lawyers for the Class, who are:
JAY B. KOSLOFSKY
582 Market Street, Suite 2005
San Francisco, CA 94104
Telephone: (415) 399-9206
& J. SCOTT WEAVER
CHRISTINA A. SCHREIBER
WARTELLE, WEAVER & SCHREIBER
582 Market Street, Suite 1800
San Francisco, CA 94104
Telephone: (415) 693-0504
You also have the right to appear in this action in person or through a lawyer of your choice. If you or your lawyer file any papers with the Court, copies should be mailed to the lawyers listed above, who in turn have agreed to supply copies to counsel for Defendants.

11. IT IS VERY IMPORTANT that you keep any records you may have concerning your residency at the HURLEY HOTEL.

12. The pleadings and other papers filed in this action are available for inspection at the office of the San Francisco County Superior Court, 400 McAllister Street, San Francisco, CA 94102. THE FORM OF THIS NOTICE WAS AUTHORIZED BY THE HON. PATRICK J. MAHONEY, JUDGE OF THE SAN FRANCISCO COUNTY SUPERIOR COURT, ON MAY 13, 2008

ELECTION TO BE EXCLUDED
The undersigned (PRINT NAME) _____ hereby elects to be excluded from the class in accordance with the provision of the Notice of Class Action.
Dated: _____, 2008
(Signature)

(Address) _____ (Telephone Number) _____
June 25, July 2, 2008. L#423904.
JAY B. KOSLOFSKY, SBN 97024
582 Market Street, Suite 2005
San Francisco, CA 94104
Telephone: (415) 399-9206
Facsimile: (415) 399-1693
PAUL WARTELLE, SBN 93227
CHRISTINA A. SCHREIBER, SBN 182811
WARTELLE, WEAVER & SCHREIBER
WEST BAY LAW
582 Market Street, Suite 1800
San Francisco, CA 94104
Telephone: (415) 693-0504
Facsimile: (415) 693-9102
Attorneys for Plaintiffs
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA
CITY AND COUNTY OF SAN FRANCISCO,
UNLIMITED JURISDICTION
CASE NO.: 07-460838
NOTICE OF PROPOSED CLASS ACTION
SETTLEMENT AND HEARING THEREON Date: July 31, 2008 Time: 9:30 a.m.
Dept: 302, Judge: Hon. Patrick J. Mahoney
Plaintiffs: JUDITH IVORY, et al., v. TLSF, LLC, et al., Defendants.

TO: CERTAIN PAST AND PRESENT RESIDENTS OF THE HURLEY HOTEL, 201 LEAVENWORTH STREET, SAN FRANCISCO, CALIFORNIA:

PLEASE TAKE NOTICE that if you resided or will reside at the Hurley Hotel for 30 or more consecutive days at any time during the period of February 28, 2003 until July 31, 2008, the date of the Hearing on Final Settlement, this Notice is designed to advise you about a proposed final settlement of the lawsuit (hereinafter, the Settlement) against Defendants TLSF, LLC, EMMANUEL P. VLAKAKIS, MARIA A. BARBIS, ATHANASIA V. VLAKAKIS and GEORGE M. VLAKAKIS, as Trustees and Successor Trustees of the VLAKAKIS FAMILY TRUST, and RAKESH B. PATEL, and RASHMIKA PATEL, who have been owners or operators of the Hurley Hotel.

YOU SHOULD BE FURTHER ADVISED THAT UNLESS YOU FILE A CLAIM AS DESCRIBED IN SECTION V OF THIS NOTICE, YOU WILL NOT RECEIVE ANY BENEFITS FROM THIS FINAL SETTLEMENT.

I. BACKGROUND INFORMATION ABOUT LAWSUIT
Class Representative Plaintiffs JUDITH IVORY, ROLAND IVORY, JEFFREY SUGGS, PENNY FALCON, LINDA PRATER, and SAMUEL REYNOLDS, individually and on behalf of all others similarly situated, filed this Class Action Complaint in San Francisco County Superior Court on February 28, 2007. The Class Action Complaint was filed against Defendants TLSF, LLC, EMMANUEL P. VLAKAKIS, MARIA A. BARBIS, ATHANASIA V. VLAKAKIS and GEORGE M. VLAKAKIS, as Trustees and Successor Trustees of the VLAKAKIS FAMILY TRUST, and RAKESH B. PATEL, and RASHMIKA PATEL (hereinafter the Defendants).

On May 29, 2008, Judge Patrick J. Mahoney signed an order provisionally certifying the case as a class action for settlement purposes. The class was defined as follows: "All persons who were residents at the Hurley Hotel, located at 201 Leavenworth Street, San Francisco, California, for 30 or more consecutive days during February 28, 2003 until July 31, 2008 (hereinafter the Class Period). PLAINTIFFS HAVE NOW REACHED A PROPOSED FINAL SETTLEMENT WITH DEFENDANTS. Plaintiffs claim that the Defendants failed to maintain and repair defective conditions at the Hurley Hotel, and the Complaint herein sought monetary damages on behalf of certain current and former residents of the Hotel. This settlement pertains to all of Plaintiffs' allegations in this class action suit, including but not limited to the following habitability and/or nuisance conditions in the Hurley Hotel: vermin infestation, including rats, mice, and cockroaches; lack of adequate heat; a defective elevator; power outages and inadequate electrical supply.

The Defendants deny these claims. No decision on the validity of Plaintiffs' claims has yet been made by the Court. II. DEFINITION OF THE CLASS
According to the order signed by Judge Mahoney, which is dated May 29, 2008, the class certified by the Court consists of all persons who have been residents at the Hurley Hotel, located at 201 Leavenworth Street, San Francisco, California, for 30 or more consecutive days during the Class Period.

III. NOTICE OF SETTLEMENT HEARING AND YOUR RIGHT TO OBJECT
You are hereby notified that the Court will hold a hearing on July 31, 2008, at 9:30 a.m., before the Hon. Patrick J. Mahoney in Department 302 of the San Francisco County Superior Court, located at 400 McAllister Street, San Francisco, CA 94102. The purpose of the hearing is to determine whether the settlement agreed to by the Class Representatives and the Defendants is fair, reasonable, adequate, and just and should be approved by the court. At the time of the hearing, the Court will also consider the application of attorneys for Class Representative Plaintiffs for allowance of fees and costs of the lawsuit, or direct that such application be considered at a later date without further notice.

The hearing may be adjourned by the Court from time to time by an announcement at the hearing. Any adjournment of such hearing may be made without further notice. If you are a Class Member, you may appear at the hearing and show cause, if any, why the proposed final settlement should not be approved by the Court. NO MEMBER OF THE CLASS, HOWEVER, SHALL BE ENTITLED TO BE HEARD UNLESS A WRITTEN OBJECTION IS FILED WITH THE SAN FRANCISCO COUNTY SUPERIOR COURT AND MAILED TO COUNSEL FOR CLASS REPRESENTATIVE PLAINTIFFS ON OR BEFORE JULY 18, 2008. Except for good cause shown, any objector who has not filed a timely written objection will not be allowed to be heard at the hearing. If you fail to serve and file an objection to the settlement in the manner specified above, you shall be deemed to have waived the right to object, including the right to appeal, and you shall be forever foreclosed

from making any objections to the settlement or any other judgment thereon. EACH CLASS MEMBER HAS THE RIGHT TO OBTAIN HIS OR HER OWN COUNSEL. THOSE WHO DO NOT OBTAIN THEIR OWN COUNSEL WILL BE REPRESENTED BY CLASS REPRESENTATIVE PLAINTIFFS' COUNSEL. THE LAW FIRMS OF WARTELLE, WEAVER & SCHREIBER AND JAY B. KOSLOFSKY, ESQ.

IV. THE PROPOSED SETTLEMENT
The Class Representative Plaintiffs and the Defendants have agreed to a settlement of their dispute. On April 30, 2008, the Defendants and Class Representative Plaintiffs agreed to a final settlement in the amount of Seven Hundred Fifty Thousand Dollars (\$750,000.00). The parties have further agreed that, upon approval of this Court and upon payment in full of the settlement amount, Plaintiffs will dismiss this action with prejudice against the Defendants. This settlement is subject to the approval of the Court. Under the terms of the settlement, every member of the class who resided at the Hurley Hotel for at least 30 consecutive days during the period of February 28, 2003 through July 31, 2008, and who files a timely claim, will be entitled to receive damages. The Defendants agree to pay the sum of \$750,000.00 in cash as a settlement of the claims of the class against them, which sum includes attorney fees and costs. The sum of \$470,00.00 is available for payment to Class Representatives and Class Members, as more fully set forth below. A total of approximately \$380,000.00 is available for payment of the damages to Class Members who resided at the Hurley Hotel for a period of at least 30 consecutive days during the period of February 28, 2003 through July 31, 2008, assuming Court approval of Class Representative Plaintiffs attorneys' fees, and costs as summarized below.

Class Members will receive approximately \$700 per day for each day they resided at the Hurley Hotel during the period of February 28, 2003 through July 31, 2008. The per day figures are approximations based on current information about the number of residents at the Hotel. The actual figures may be larger or smaller depending on the number of claims filed. The division of settlement funds for Class Members will be based upon the total number of days that approved claimants resided in the Hotel. YOU MUST SUBMIT A CLAIM IN ACCORDANCE WITH THE PROCEDURE SET FORTH BELOW IN ORDER TO RECEIVE ANY PORTION OF THIS SETTLEMENT.

As compensation for their individual claims and for the responsibilities they undertook in representing the class, Class Representative Plaintiffs JUDITH IVORY, ROLAND IVORY, JEFFREY SUGGS, PENNY FALCON, LINDA PRATER, and SAMUEL REYNOLDS will receive the sum of \$15,000.00 from Defendants, for a total of \$90,000.00. These sums are in addition to the damages the named Plaintiffs may claim from the class settlement fund.

PERSONS WHO HAVE NOT RESIDED AT THE HURLEY HOTEL FOR AT LEAST 30 CONSECUTIVE DAYS DURING THE PERIOD FROM FEBRUARY 28, 2003 THROUGH JULY 31, 2008, ARE NOT ELIGIBLE TO PARTICIPATE IN THE SETTLEMENT OF THIS CASE.

Defendants relinquish all rights to the settlement funds. Should any residual funds remain after distribution to the Class Members, Plaintiffs may apply for a cy pres distribution of those funds.

The Class Representative Plaintiffs attorneys will as the Court to award \$225,000.00(30% of the total settlement) as reasonable attorneys' fees pursuant to their agreement; \$25,000.00 for costs that have already been paid; and \$30,000.00 for the cost of administering the final class settlement. If you choose to participate in the settlement, you will not be able to make any further claim against the Defendants herein based on the claims made by the Plaintiffs in this action, as certified by the Court.

V. PROCEDURE FOR SUBMITTING CLAIMS FOR SETTLEMENT FUNDS
Benefits are available only to Class Members who submit a completed, signed claim form. A copy of the claim form will be sent to each class member with this Notice. The claim form may also be obtained from Plaintiffs' attorneys (see below). Completed and signed claim forms must be postmarked or hand-delivered no later than November 1, 2008. CLAIM FORMS POST-MARKED OR DELIVERED IN PERSON AFTER THAT DATE WILL NOT BE CONSIDERED. Claim forms must be sent by mail or delivered in person to either of the Plaintiffs' counsel:

Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, California 94104
Telephone: (415) 693-0504

TO PLACE A CLASSIFIED AD

Call (415) 255-7600 | Online at www.sfbg.com/classifieds | Email classifieds@sfbg.com
Visit our office at 135 Mississippi, San Francisco, CA 94107
Office hours are 8:30 - 5:30pm, Monday - Friday

or Jay B. Koslofsky
582 Market Street, Suite 2005
San Francisco, California 94104
Telephone: (415) 399-9206
VI. EXAMINATION OF PLEADINGS AND PAPERS

Copies of documents produced during discovery proceedings are not on file with the Clerk of the Court, but will be available for inspection by any class member not excluded from this action, and his/her attorney, at the following offices during normal business hours:
Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, California 94104
Telephone: (415) 693-0504
Jay B. Koslofsky, Attorney at Law
582 Market Street, Suite 1800
San Francisco, California 94104
Telephone: (415) 399-9206
Copies of numerous motions and other pleadings are on file with the Court.

VII. ADDITIONAL INFORMATION AND SUBSEQUENT HEARINGS

The Class Representative Plaintiffs Motion for Approval of the Proposed Settlement will be filed July 3, 2008. At the hearing on the proposal settlement, set for July 31, 2008, as set forth in Section III above, the Court may schedule such further hearings as the Court may deem necessary without the necessity of giving further notice to the class. If you wish additional information about this Notice or about the settlement, you may contact the Class Representative Plaintiffs' counsel at the address and phone numbers listed above.

Benefits are available only to Class Members who timely submit a completed and signed claim form (see information above). IF YOU ARE A MEMBER OF THE CLASS AND DO NOT COMPLETE, SIGN, AND TIMELY SUBMIT A CLAIM FORM, YOU WILL BE FOREVER BARRED FROM PURSUING ANY INDIVIDUAL CLAIM FOR INJURIES, LOSSES, OR DAMAGES RAISED IN THE CIVIL ACTION ENTITLED: Ivory, et al., v. TLSF, LLC, et al., San Francisco Superior Court Case No. 07-460838
Dated: May 2008.
Approved by HON. PATRICK J. MAHONEY
Judge of the San Francisco County Superior Court.

CLASS ACTION SETTLEMENT CLAIM FORM
Ivory, et al. v. TLSF, LLC, et al.
San Francisco County Superior Court Case No. CGC07-460838

In order to participate in the settlement of this action, complete this form, enclose a photocopy of your driver's license or other personal identification, and return the claim form to either:
Wartelle, Weaver & Schreiber
582 Market St., Suite 1800
San Francisco, CA 94104
Telephone: (415) 693-0504
or Jay B. Koslofsky
582 Market St., Suite 1800
San Francisco, CA 94104
Telephone: (415) 399-9206
This form must be postmarked or personally delivered by no later than November 1, 2008. For more information see the Notice of Proposal Class Action Settlement and Hearing Thereon, mailed with this claim form, or contact the attorneys set forth above. Please fill in this form and sign the declaration below:
Name: _____
Current Phone No. _____
Present residence address: _____
Present mailing address: _____
Social Security No. _____
Date of Birth: _____
Message Address: _____
Message Phone: _____
Did you reside at the HURLEY HOTEL, 201 Leavenworth Street, San Francisco, California, for at least thirty(30) consecutive days between February 28, 2003 and July 31, 2008? Yes _____ No _____
If yes, please set forth the number of each room in which you resided AND the approximate dates you resided in that room at the Hurley Hotel between February 28, 2003 and July 31, 2008.
Room No. _____ Dates _____
Room No. _____ Dates _____
I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct.
Date: _____, 2008
Signature of Class Member

June 25, July 2, 2008. L#423903.
NOTICE OF SUMMONS (FAMILY LAW)CASE NUMBER: FLOS884, SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **ROBERTA A. PARISH** for the summons of RESPON-

DENT **JEROME ELLIS**. TO ALL INTERESTED PERSONS: Petitioner Roberta A. Parish, P.O. Box 155, Cedar Ridge, CA 95924 filed a petition with this court for a summons of respondent Jerome Ellis. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons

and Petition are served to file a Response at the court. Filed June 4, 2008 in the Superior Court of the State of California, County of Nevada. Signed by D. Spindler, Deputy Clerk. **Jun 18, 25, July 2, 9, 2008. L#423805**

NOTICE OF SUMMONS. For the summons of RESPONDENT **ANTONIO BERTUCCI**. TO ALL INTERESTED PERSONS: Anyone knowing the whereabouts of the heirs or successors of ANTONIO BERTUCCI, please contact Michael Montalbano, Atty., 71128 Hwy, 59 Suite 102, Abita Springs, LA 70420, (985)867-5688. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons and Petition are served to respond. **Jun 19, 25, July 2, 9, 2008. L#423803**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544934. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF KIMBERLY WATTS for change of name. TO ALL INTERESTED PERSONS: Petitioner **KIMBERLY WATTS** filed a petition with this court for a decree changing names as follows: Present Name: **KIMBERLY LASHAY WATTS**. Proposed Name: **KIMBERLY LASHAY RUSKER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/29/08. Time: 9:00 AM room- 218. Signed by William R. Gargano, Presiding Judge on June 10, 2008. Endorsed Filed, San Francisco County Superior Court of California on June 10, 2008 by Gordon Park-Li, Clerk. Kevin H. Dougherty, Deputy Clerk. **June 18, 25, July 2, 9, 2008. L#423806**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545037. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF William Patrick Bretzer-Yee for change of name. TO ALL INTERESTED PERSONS: Petitioner **WILLIAM PATRICK BRETZER-YEE** filed a petition with this court for a decree changing names as follows: Present Name: **WILLIAM PATRICK BRETZER-YEE**. Proposed Name: **WILLIAM PATRICK BRETZER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 17, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 15, 2008. Endorsed Filed, San Francisco County Superior Court of California on 5/15/08 by Gordon Park-Li, Clerk. Elias Bhira, Deputy Clerk. **June 4, 11, 18, 25, 2008. L#423605**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545083. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Brian Xavier Blake for change of name. TO ALL INTERESTED PERSONS: Petitioner **BRIAN XAVIER BLAKE** filed a petition with this court for a decree changing names as follows: Present Name: **BRIAN XAVIER BLAKE**. Proposed Name: **XAVIER BRIAN BLAKE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov 13, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 30, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 30, 2008 by Gordon Park-Li, Clerk. Deborah Steppe, Deputy Clerk. **June 4, 11, 18, 25, 2008. L#423601**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545135. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Stacey Christine Stokes for change of name. TO ALL INTERESTED PERSONS: Petitioner **STACEY CHRISTINE STOKES** filed a petition with this court for a decree changing names as follows: Proposed Name: **STACEY CHRISTINE STOKES**. Proposed Name: **STACEY CHRISTINE GLICK**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 19, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Jun 18, 2008. Endorsed Filed, San Francisco County Superior Court of California on Jun 18, 2008 by Gordon Park-Li, Clerk. Deborah Steppe, Deputy Clerk. **June 25, July 2, 9, 16, 2008. L#423906**

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JUNE 25-JULY 1

ARIES

March 21-April 19
It's certain you need to move forward, but as you bust new moves, be careful to temper your enthusiasm so you don't come on too strong. An open heart is the balance between assertion and aggression — and who doesn't want to be balanced?

TAURUS

April 20-May 20
You are en route to major changes regarding how you relate to yourself and others. As you get more insight, your neediness and emotional baggage is likely to rise to the surface. Rise to the occasion and step into more authentic ways of running your game.

GEMINI

May 21-June 21
Anxiety is running the Gemini show this week. Your old habit of loving and trusting people who bring bad vibes and negative dynamics into your life is back — and in the red zone. Get clear about your limitations, so you can make some important changes and accept good energy.

CANCER

June 22-July 22
You may have planned the perfect picnic for a day in the park — food, BFF, Frisbee — but this is one of those times when shit is out of control. If you find that your metaphorical picnic has been rained out and your BFF's dog ruined the Frisbee, try letting go and making a new plan.

LEO

July 23-Aug. 22
You're on the right path at the right time, and you've done your emotional homework. Now is the time for change that articulates all your hard work, including discarding relationships you've outgrown. You're ready to say yes to success — but no one ever said that freedom is completely free.

VIRGO

Aug. 23-Sept. 22
If you repress your emotions, even for the best reasons, you run the risk of screwing things up. Indeed, you're probably overwhelmed and confused because of all the energy you've spent trying to keep other feelings down. Let go of the control and try to be in the moment until the fog lifts.

LIBRA

Sept. 23-Oct. 22
Your sign usually governs indecision, but this week it's off the charts. By overworking an idea in your mind, you've tapped your energy resources. Now you resent doing stuff no one asked you to do (except yourself). Take a moment to leave details behind and reflect on the big picture.

SCORPIO

Oct. 23-Nov. 21
Now is the time for new beginnings, Scorp. Use your strength to transform limitations of the past. If your energy isn't high, call on your peeps to recharge you. You have the chance to move into glass-half-full thinking and act from there. Don't waste it!

SAGITTARIUS

Nov. 22-Dec. 21
Stay aware of your tendency to slip into certain roles to manage relationships with others. You need to take your patterns into account so you're not just "performing" the way you should, but actually acting as your best and brightest self.

CAPRICORN

Dec. 22-Jan. 19
It feels as though your ego and your self-effacement are in some sort of celebrity death match. But don't forget that thinking you're the worst in the world is as self-centered as thinking you're the best. Don't let your insecurities turn you into a narcissist on either end of the self-love spectrum.

AQUARIUS

Jan. 20-Feb. 18
Use your formidable intuition and wisdom to make some plans. You're flirting with real clarity about your deepest feelings. If you stay checked-in, you're likely to access and develop your potential — especially within relationships.

PISCES

Feb. 19-March 20
Clear vision! Direction! Increased self-confidence! You can have all this and more if you stay grounded. Eat well, nurture your body, and keep in mind that the more you give, the more you receive. Real success is not about having stuff, but about having meaning. **SFBG**

By Jessica Lanyadoo

Intuitive counselor Jessica Lanyadoo has been fraternizing with fate for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354, or write to Psychic Dream at psychicdream@sfbg.com.

BAY GUARDIAN


PET OF THE WEEK


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Bernie is a 5 year old, 64 pound, red and brown, neutered male Labrador Retriever/German Shepherd mix. He's an energetic guy who enjoys walks on the beach, hiking the trails, and quality time with his people. Bernie is affectionate and snuggly, so be sure to save time for that every day.

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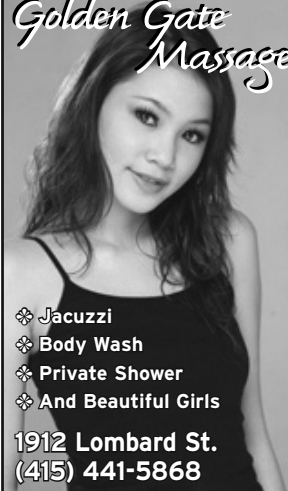
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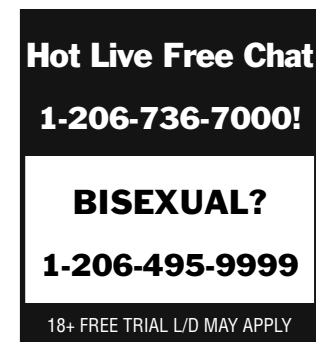
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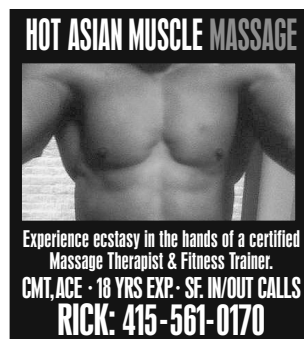


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No depression

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Andrea:

I'm 30 and have been married for five years. I do all the cooking, cleaning, and shopping. My wife does a few things around the house, but not many. We do not have any sex at all; she doesn't have the drive any more. The last time we did it was two years ago. My wife has even told me to find someone else and to stop wasting time on her. I just don't know what to do.

Love,

Big Guy

Dear Big:

As much as I don't feel like playing Quincy (the wrinkles!), I might be willing to declare your marriage dead for you, except for one thing: I think your wife is probably depressed, which means she can probably be treated. And if she can be treated, maybe your marriage can be helped too.

I had to check twice to make sure you'd really written "30," and not the 50 or 60 your sad, resigned little note put me more in mind of. If you're really 30 and didn't marry your grandma's longtime mahjongg partner, then your wife, too, is presumably young and was, presumably, not like this when you married her. So something has happened in a mere five years to transform her from whatever vibrant young thing you married to this limp, tired, and rather bitter-sounding dishrag. Would you please sit down with her and talk about seeing someone? And listen: just leave the no-sex part out of it for starters. "I'm not getting laid and that means you're broken" is not a recommended opening move.

Love,

Andrea

Dear Andrea:

I'm in my early 30s, single, and have never been with a professional sex worker. I have traveled to all kinds of poor third world countries, so I've had infinite opportunities, but I've never wanted to do it. I'm a relationships kind of guy.

However, my work has taken me to a new location where I am basically of no value in the dating market. I'm interesting, not bad looking, fit, tall, and have lots of other good qualities, but the women here are looking for a cool local guy with lots of free time on his hands. Dating is flat-out impossible for me while I'm here.

In my period of involuntary celibacy, I have learned something: men (and probably women too, but I can only speak as a man) are not designed for celibacy. It's not just sex that I miss. It's some indefinable part of the experience of being with a woman. The smile, the pheromones, the cuddling, the long hair ...

I know that a pro's smile is not the same thing as the smile of a woman who really likes

me — which can never be bought — and I don't like fake things. Should I suspend my disbelief for a few hours and just enjoy it? Would I feel rotten afterward? And, even more important, is this an ethical thing to do? Is there anything else I can do in my situation? I wish I could go somewhere where a woman would occasionally return my smile, but I am stuck here for now.

Love,

Lonely (without) Abroad

Dear Lonely:

You sent this letter quite some time ago, so let's hope you're out of No-Love-Land by now. Since you asked, though, I have no ethical qualms about people paying for sex as long as the person doing the selling is as fully empowered to *not* be a prostitute as she is to be one. Whether or not you believe that this condition can ever be met, especially for women, depends on your broader sexual-political viewpoint. I am rather a middle-of-the-roadish feminist these days and neither believe that all sex with men is prostitution (or rape) nor that prostitution is an especially empowering form of goddess-worship. I do believe that many women really are in a position to freely choose the sex trades and to leave them when they wish. Those are, of course, the lucky ones, though — the college girl stripper/hooker/performance artists, not the streetwalkers — and we haven't even looked overseas, where poor young women may have fewer choices.

Is it ever ethical to pay such a "professional"? Many would say of course not. Others, including myself in some moods, would choose the practical over the ideal and point out that while such transactions may be distasteful, if nobody pays her she will starve, or be beaten, or both. This is one of those situations that has no perfect answer, the world in which it occurs being too imperfect to yield one.

I don't think hiring a street prostitute in a poor country is really your cup of weak yak-butter tea anyway. A better idea, in your position, would be to cultivate a few pseudo-intimate online relationships and save your money for the occasional trip abroad to visit one of those (provided you've netted an actual woman) or, failing that, to pay a fancy free-lancer a lot of euros.

Love,

Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

Andrea is also teaching two classes: "You've Really Got Your Hands Full" — a realistic look at having twins — at Birthways in Berkeley.

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> women seeking men

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Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! **☎281901**

VIBRANT ACTIVE WOMAN

Very young senior WF, sincere, enthusiastic, N/S, seeks a nice sweet gentleman, 60-90, to share walks, movies, dancing and more. SOH a plus, N/S is a must. **☎280138**

TAKE A CHANCE ON ME

Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. **☎280729**

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 55-63, N/S. Prefers San Francisco area. **☎651494**

NATURAL AND NURTURING

WF, 5'1", in shape, loves music and yoga. Seeking a man, 40-66, who is also nurturing, sensitive, appreciates the arts and a kind, attractive, down-to-earth, friendly, open-minded woman. Someone with a spiritual nature and a great sense of humor. **☎274570**

SMART CLASSY LADY

SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, 5'10"+, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. **☎660214**

WANTING

SWF, 56, seeks a man, 35-60, to share frequent thoughts and good times. Enjoys stand up comedians and the smell of fresh air. **☎247003**

DOMINANT ATTITUDE

Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **☎851838**

LET'S SEE WHAT HAPPEN!

SF, 30s, shy, caring, feminine, health-minded, classy and adorable. Enjoys camping, shopping, dancing, exercise, walking, the beach, dining out, night clubs, relaxing and more. Seeking SM, 30-49 for friendship and possibly more. **☎263705**

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **☎809149**

SWEET AND SINGLE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **☎434857**

GERMAN-AMERICAN LADY

Educated, attractive, 5'8", blonde/blue-green, widowed with grown children, curvaceous, affectionate. Works in San Jose and lives in Santa Cruz. Desires to meet sephardic, or other SM, 60+, for joyful get-togethers. South Bay or Monterey Bay area. **☎965249**

THE RIGHT ONE

SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life, You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. **☎223895**

NURTURING SINGLE WOMAN...

goal-oriented, optimistic, nurturing, health-conscious, bright, hard-working, classy, enjoys music, dancing, travel, reading. Seeking similar man for possible relationship. **☎281896**

GOOD VALUES

Classy and compassionate woman, 50s, loves museums, dining, travel, exercise, seeks male, 40-59, for friendship or relationship. **☎281902**

FRIENDLY BUT SHY

Optimistic, sophisticated, adorable female, 40s, likes exercise, walking, nightclubs. Seeking male, 40-60, for casual dating. **☎281903**

ONE GOOD WOMAN LEFT

Friendly SF, 60s, loves music, camping, shopping, travel, reading, walking. Seeking a man, 50+, for LTR. **☎281908**

AMBITIOUS

Artistic, motivated, classy female, 30s, enjoys music, kayaking, shopping, dancing, travel. Seeking a male, 40s, for LTR. **☎281910**

FRIENDSHIP FIRST

Nurturing, adaptable, sophisticated female, 50s, loves coffee shops, beaches, biking, watching television. Seeking similar man, 50s, for friendship or more. **☎281912**

LOVES THE OUTDOORS

Single female, 60s, loves music, hiking, exercise, dancing, travel. Looking for male counterpart, 60s, for possible relationship. **☎281913**

> men seeking women

READY?

SM, 37, looking for an older woman to get together with. Maybe you can teach me some new things in bed. I'm always willing to learn. **☎281991**

COME PLAY

Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. **☎280142**

WHAT YOU WANT

Tall, mature WM, N/S, N/D, gentle, respectful, down-to-earth, seeks sophisticated lady, 60+. My place. San Francisco. **☎279265**

78 Y/O WM, HEALTHY WIDOWER

Handsome widower, kind, 185lbs, N/S, N/D, lives in East Bay, secure home-owner, ISO very affectionate, trim, healthy woman of means. All races open. **☎748620**

BUSINESSMAN ISO FEMALE

SWM, 62, 6', 200lbs, N/S, casual drinker, athletic, ISO female, any race or age, for trip, dinners, casual dating and more. **☎205562**

SWEET AND SINGLE

Easygoing SWM, 59, 6'3", 185lbs, sincere and caring, enjoys movies, walks, American history, country music, football, museum and more. Seeking compatible lady to share a little love and happiness. **☎252601**

ORIGINALLY FROM IRELAND

SWM, 24, Leo, N/S, seeks woman, 18-36, for fun, friendship, and more. Get back to me! **☎257635**

COMPATIBLE COMPANION

SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, ISO nice looking, charming female, 60s/70s, for quality time and more. **☎462878**

CALL ME

Handsome WPM, mid 40s, blond/blue, N/S, seeks gorgeous AF, 18-30, who loves lingerie and being spoiled. **☎260401**

HELLO LADIES

Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. **☎775819**

DINNER EXCHANGE

Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. **☎882926**

LOOKING FOR NEW FRIENDS

SWM, 60, 170lbs, 5'8", looking for soul-mate to explore a possible future together, with love, respect and affection as the building blocks. **☎247258**

FIRST TIME DOING THIS

Single gentleman, likes golf, traveling, volleyball. Seeking a nice, caring woman, 50s, for dating first and maybe leading to serious relationship. **☎280730**

SHY & SOPHISTICATED

Clean-cut, compassionate man, 30s, likes surfing, dancing, travel, hiking, dining, biking. Seeking SF, 30-49, for possible relationship. **☎281895**

RETIRED BUSINESSMAN

Non-drinking, non-smoking WM, 75+, seeks slim, friendly, vivacious gal, 60+, for ballroom dancing and social outings. **☎260560**

> men seeking men

SEEKING OLDER MEN

SWM, 40, seeking a SM, 55-70, to explore new experiences, have good times together and more. Fulfill my pleasures. **☎227890**

ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **☎778621**

NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. **☎891177**

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CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **☎862331**

FREE MESSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **☎860940**

STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **☎897273**

STRIP NAKED

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NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **☎863423**

LEAN AND MASCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **☎886605**

> women seeking women

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NICE ITALIAN GUY

Single Italian guy, 56, straight, clean and sober, looking for a clean, sober Bi couple for fun times. **☎267630**

CURIOUS & EXPERIENCED

Bi curious WM, 40, 5'11" seeks couple any age for man on man action while the lady watches and masterbates. Older women are a plus. **☎268809**

> friends/activities

EXPLORING, HEALING 2GETHER

SM, young 30s, seeking friends of all types to explore spiritual healing and intense experiences. Let's get together. **☎228078**

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My wife and I invite you to our east-bay home to watch rare concert footage of The Beatles, Led Zeppelin, Tom Petty, Queen, Rolling Stones, and many more. Please leave phone number. 21-70. **☎996276**

LOOKING FOR OPTIMISM

Optimistic lady, attractive and talented in senior years. looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. **☎135477**

EROTIC COMPUTER

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LET'S GET TOGETHER

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> kinksters

SENIOR MALE

Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. **☎20 0365**

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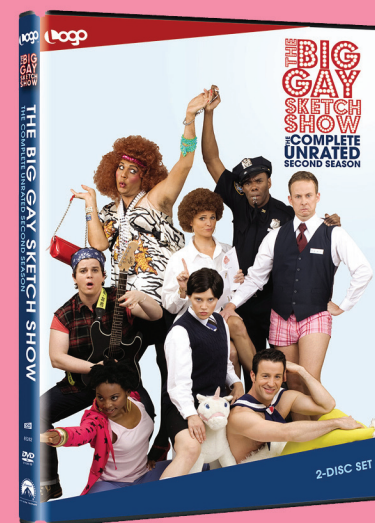
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